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ABSTRACT

Chronicling a year-long project to study fantasy literature, this book presents essays, teaching units, student writing, and "jack tales." The project chronicled in the book consisted of a 3-week intensive study program for librarians and teachers of grades 2 through 7 throughout the Appalachian region, followed up by two more meetings during the following school year, and ending in a Fantasy Fair. The first chapter of the book presents 16 lectures and responses of program participants, including "The Deeper Magic of Fantasy Literature" (Isabel B. Stanley); and "Fantasy and Satire" (Martha Crow); and "A Ludic Approach to 'Charlotte's Web'" (Robert J. Higgs). The second chapter presents eight teaching units for works such as "The Chronicles of Narnia," "The Hobbit," "The Witches," and "Lafcadio." The third chapter presents, in essay form, teachers' approaches to various fantasy titles, discusses how they overcame obstacles and how they celebrated success, including "Doorway to Fantasy" (Anne Lewis), "Fantasy in the Eighth Grade" (Donna Jordan), and "Teaching across-the-Curriculum with Fantasy Literature" (Marlene Douglass). Chapter 4 includes short fiction and drama written by elementary school students in response to their study of fantasy literature. Chapter 5 presents jack tales and related cluster group activities. Appendixes list participants, staff, and mentors, along with a section on the Fantasy Fair, which includes a description, a catalogue of wining entries, and photographs of the day's events. Lists of 94 books, 74 articles, and 33 reference materials on fantasy literature are attached. (RS)

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Journey Through Fantasy Literature

Volume I

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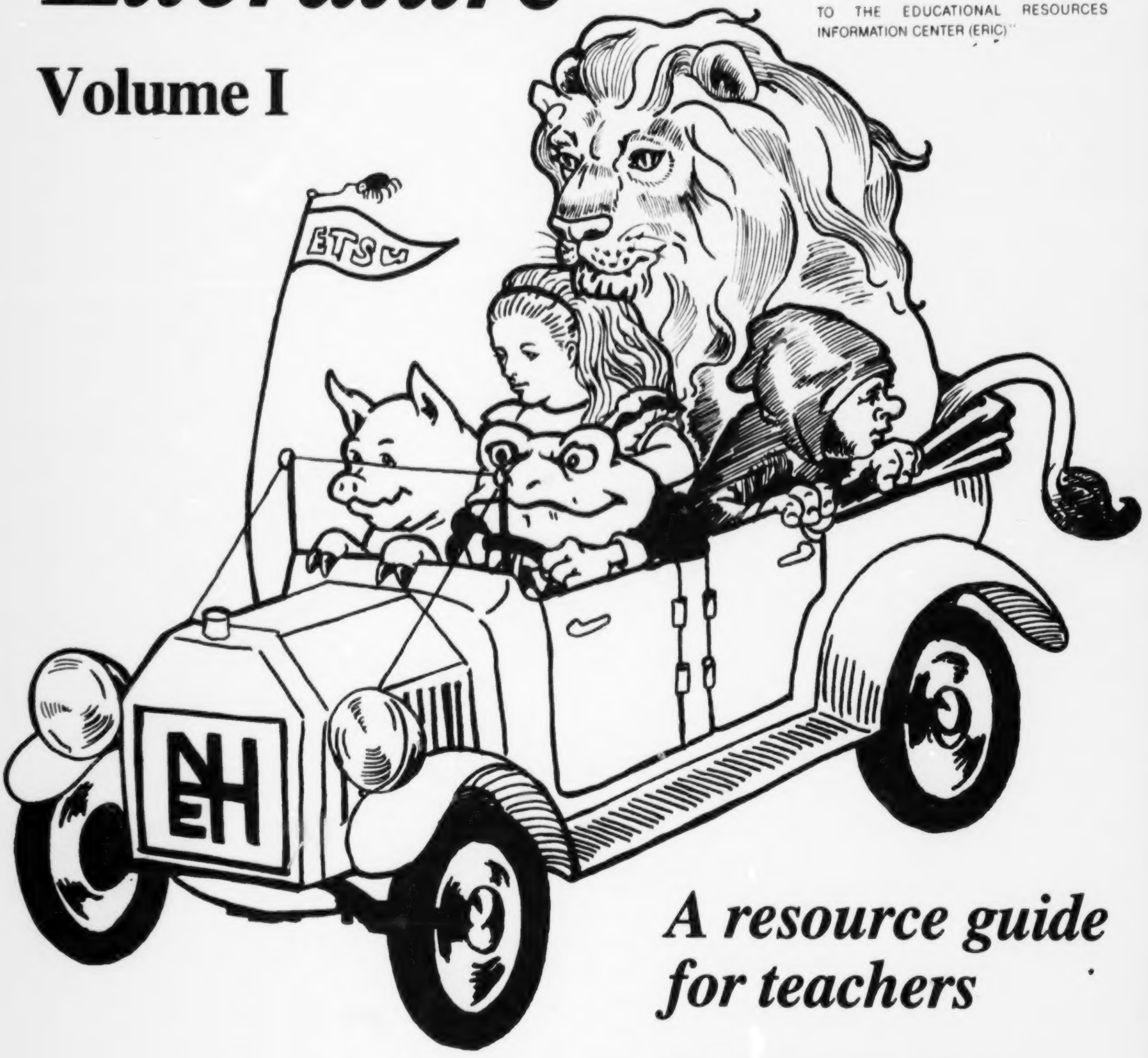

CS 214 723

A resource guide for teachers

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Journey Through Fantasy Literature

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Journey Fantasy

Through Literature

A resource guide for teachers

Volume I

Roberta T. Herrin, Editor
Sarah K. Davis, Associate Editor

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CONTENTS

ACKNOWLEDGMENTS ix
PREFACE x

1. ESSAYS ON FANTASY LITERATURE 1

An Essay for Those Who Think Fantasy is for Children 2
Schary Cade Miller
Fantasy: Its Uses and Definition 3
Joyce Moore
The Deeper Magic of Fantasy Literature 9
Isabel B. Stanley
Element and Art: Another Look at The Wind in the Willows 12
Robert L. McDonald
Alice and the Quest for Moral Identity 16
Ronald K. Giles
Fantasy and Satire 20
Martha Crowe
Charlotte's Web: Showing Them Enough 24
Dean Thompson
A Ludic Approach to Charlotte's Web 30
Robert J. Higgs
Camelot in Gondor: Arthurian Material in Lord of the Rings 38
Sonya Cashdan
It's Just a Story: Reflections on a Culture That Does Not Value Storytelling 47
Jeffrey Gold
Conversation with an Eight-Year-Old Budding Hero 53
Norma George
Mark Twain and Kenneth Grahame: Strange Bedfellows
An Essay Comparing Two River Stories 55
Kathryn Bledsoe
Looking Below the Surface 56
Sheila Oliver
The Adventures of Huckleberry Finn and The Wind in the Willows: A Comparison 62
Anne Lewis
The Wind in the Willows and The Adventures of Huckleberry Finn 64
Rebecca Woodrum
Freedom and Friendship in The Wind in the Willows and The Adventures of Huckleberry Finn 65
Wilma K. Greene

2. TEACHING UNITS 68

Teaching Unit for The Chronicles of Narnia 70
Bobbye L. Wright
Teaching Unit for The Hobbit 74
Anne Kitchens

A Unit Plan for Legendary Creatures 76
Schary Cade Miller
Classroom Activities Based on The Witches 80
Merri Hess
Teaching Unit for Perfect the Pig 86
Sydney Grimes
Teaching Unit for Cloudy with a Chance of Meatballs 90
Emma Laura Lacy
Teaching Unit for Lafcadio 92
Teresa W. Brickey
Teaching Unit for Identifying Information on Cards in a Card Catalog 93
Anne Kitchens

3. APPROACHES TO FANTASY 96

Doorway to Fantasy 98
Anne Lewis
Students Beg to Read Fantasy Literature 99
Katheryn Snodgrass
A Door in the Hedge 100
Joyce Moore
Fantasy in the Eighth Grade 101
Donna Jordan
Teaching Across-the-Curriculum with Fantasy Literature 105
Marlene Douglass
Won't You Tell Me a Story, Please? 107
Connie Rose
Letters, Letters, Letters
Dear President Bush 108
Judy Wilson Sutton
Dear Dr. Herrin 108
Sheila Oliver
Dear Mr. Howe 109
Mary Nell McIntyre
Students Write About E. B. White 113
Wilma K. Greene
Using Dominic in the Classroom 115
Wilma K. Greene
Helps for Teachers Helping Parents Helping Kids to Read 118
Mary D. Manning

4. EFFORTS BY STUDENTS 122

King Ba-Ba and the Dustbunnies 124
Laura Fleming, Adam Kilgore, Nathan McDavid, Laura Bradford, Becky Carr and LeAnna Hamer
Julie's Undersea Adventure 125
Jodi L. Robinson
The Changing Grounds 126
Christina Flynn

Back in Time 131
Rahaf Kanawati
Marooned on an Island (paragraphs) 132
Michael Crowell
Anna Callahan
Darren Grayson
Michelle Blazier
Worlds Beyond
Makeup Life 134
Carla Mann
Fantastic Max and the Space Gypsies 134
Bert Baker
The Princess's Pea 135
Angie Meadows
The Plant People 136
Leigh Ann Owens
The Magic Hole 137
Amanda Alexander and Meggie Mills
A Fantasy Play 140
Students at Tanglewood Middle School
Puppet Play 149
Tesa Brown

---

5. JACK TALES: CLUSTER GROUP ACTIVITIES 152

Wonder Tales 154
Grace Toney Edwards
Teaching Unit on Jack Tales 155
Sarah Harris
Ideas to Use in Teaching Four "Jack" Books 157
Anne Newlun
Wheel of Fantasy 160
Rebecca Woodrum
Jack's Adventures 161
Merri Hess
Crossword Puzzles
Ashpet 162
Frances Auville
Wicked John and the Devil 163
Frances Auville
Whitebear Whittington 164
Frances Auville
Jack and the Newground 165
Merri Hess
Jack and the Three Sillies 166
Ann Fulcher
Activities for Three Tales 167
Frances Auville
"Law Me! Can You Figgur These Out??" 167
Ann Fulcher

Students Write Jack Tales 168
Merri Hess
Jack's Adventure With the Witch 168
Jessica Perrine
Jack and the Three Spiders 169
Tiffany Humphreys
Jack and the King 170
Kim Broyles
Jack's Possum 170
Michael Cody
Jack's Town 171
Brandi Bragg
Jack Does What He's Told 171
Stacy Staples
Jack and the Princess 172
Tonya Hodges
The Magic Knife 172
Eric Erskine
Jack and the Giant 172
Rebekah Long
The Magic Ruby 173
Wendy Trotter
How the Cricket Got Its Churp 174
Drew Echols
A Jack Tale Bibliography 175
Grace Edwards

APPENDIX 176

Members of the Institute
Participants 178
Primary Staff 180
Consulting Staff 180
Mentors 181
Group Photograph 182
Fantasy Fair
Description 183
Photographs 184
Competition Winners 186
Bibliographies
Books 189
Articles 193
Reference Materials 198

INDEX 200

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We also acknowledge the Department of English at East Tennessee State University, its chair, Dr. Donald Johnson, and faculty who supported this project: Thomas G. Burton, Sonya H. Cashdan, Martha Crowe, Ronald K. Giles, William Styron Harris, Robert J. Higgs, Helen Hollingsworth, Royal Chesla Sharp, Isabel B. Stanley, and professors emeritus Mary and Ambrose Manning. Special thanks go to Graduate Assistant Robert L. McDonald, who was assigned to the project for eight months. Secretaries Ruth Tapp and Deanna Bryant routinely provided invaluable services.

We are are additionally indebted to Dr. Jeffrey Gold, Department of Philosophy, and Dr. Flora Joy, Department of Curriculum and Instruction.

Several ETSU staff members deserve special recognition. Within the Comptroller's Office, James Harris and Lynn Myers provided assistance on budgetary matters. In the Office of Computer Services, Sonja Cantrell generously aided in the production of monthly newsletters and the final publication, Journey Through Fantasy Literature. In the University Bookstore, Geraldine Holden and Lisa Myers helped with the mammoth task of ordering and mailing classroom sets of books.

And finally, we are especially indebted to Dorothy Baird Carpenter, whose 1985 institute for teachers in Northeast Tennessee became the foundation for this 1988-89 Teachers Institute on Children's Fantasy Literature.

PREFACE

On June 13, 1988, forty-four adults arrived on the campus of East Tennessee State University ready to embark on a unique trip—a journey through fantasy literature. In the weeks to follow, they would go with Alice down the rabbit hole into Wonderland; venture with Ratty and Mole into the Wild Wood; follow Lucy, Edmund, Susan and Peter from the land of Spare Oom into Narnia; travel with Bilbo Baggins over the Misty Mountains; and go with Charlotte and Wilbur to a county fair. Their journey would also take them down the Mississippi River with Huck Finn, into the mysticism of William Blake, through the land of Swift's Houyhnhnms, to Walden with Thoreau, and in pursuit of the Holy Grail with King Arthur's knights.

Funded by the National Endowment for the Humanities, this Teachers Institute on Children's Fantasy Literature brought together librarians and teachers of grades two through seven throughout the Appalachian Region: South Carolina, North Carolina, Tennessee, Georgia, Kentucky, West Virginia, and Virginia. For three weeks, June 13-July 1, 1988, these participants engaged in intensive study of five classic children's fantasy novels: Alice's Adventures in Wonderland, The Wind in the Willows, The Lion, The Witch and the Wardrobe, The Hobbit, and Charlotte's Web. One of the main objectives of the study was to demonstrate that significant philosophical themes and motifs so often identified in the adult canon of literature are also present in children's fantasy literature. In other words, we wished to emphasize that "all literature connects." Toward that end, participants also studied companion pieces by Swift, Orwell, Twain, Blake, Tennyson, and Thoreau.

This volume—Journey Through Fantasy Literature: A Resource Guide for Teachers—is a chronicle of our year-long study, from representative lectures given during the three-week intensive classroom study, to the concluding Fantasy Fair on May 4, 1989. The journey began in the classroom on the campus of East Tennessee State University on June 13, 1988. For three weeks, the forty-four elementary teachers and librarians read and studied the five children's novels and the selected adult companion pieces. First, they heard lectures, the seeds of essays included in chapter 1 of this volume: Jeffrey Gold on the ways of storytelling within two cultures—Jerusalem and Athens (47); Isabel B. Stanley on the theology of C. S. Lewis and William Blake (9); Ronald Giles on the problem of identity in Alice's Adventures in Wonderland (16); Martha Crowe on satire in Carroll, Swift, and Orwell (20); Robert J. Higgs on E. B. White and Thoreau (30).

Participants then responded to such lectures in a variety of forms, some of which were submitted for publication in this volume. Schary Cade Miller (2) and Joyce Moore (3) contributed essays concerning the nature and definition of fantasy. Norma George's monologue, "Conversation with an Eight-Year-Old Budding Hero," was her response to an institute writing assignment, as were the essays of Kathryn Bledsoe, Sheila Oliver, Anne Lewis, Rebecca Woodrum, and Wilma Kate Greene (55-65). These eight essays illustrate the variety and depth of writing produced during and following the three-week classroom study. Sheila Oliver, for example, took her in-class comparison of The Wind in the Willows and The Adventures of Huckleberry Finn, revised it thoroughly, and expanded it over several months to produce "Looking Below the Surface" (56).

Following the three-week course, participants returned to their schools committed to a year-long study of fantasy literature. They worked in small cluster groups, guided by mentors, which met twice during the 1988-89 school year. At these meetings, mentors presented lectures, continuing the emphasis on analysis and discussion of fantasy books. Representative of these presentations are Sonya Cashdan's essay on "Camelot in Gondor" (38) and Dean Thompson's "Charlotte's Web: Showing Them Enough" (24). Each cluster group was also responsible for contributing material for one issue of the monthly newsletter, The Road to Wonderful. Grace Edwards' group, which concentrated on Appalachian fantasy and wonder tales, selected the April issue for which they supplied most of the materials included in chapter 5. Edwards' essay on "Wonder Tales" (154) and her "Jack Tale Bibliography" (175) provided the frame for this study. (Three items in chapter 5 were not produced by Edwards' group but were included in this chapter because they deal with Appalachian wonder tales: Sarah Harris' teaching unit and the two stories written by Wendy Trotter and Drew Echols.)

Communicating with each other through the cluster groups and the newsletter, teachers produced reams of classroom materials related to the study of fantasy literature. Some participants devised complete teaching units (chapter 2); others described in essay form their approaches to various fantasy titles, how they overcame obstacles, and how they celebrated successes: Anne Lewis' "Doorway to Fantasy" (98) offers a tip on introducing an author-of-the-month; Joyce Moore's "A Door in the Hedge" (100) suggests using brief, solid introductions to entice readers; Mary Nell McIntyre relates her success with students' letters to author James Howe. Teaching units, crossword puzzles, board games, word games—chapters 2, 3, and 5 are a good source of ideas for librarians and teachers who search for activities to engage students and direct their energies toward reading fantasy literature.

But most significant and rewarding was the creative work by the elementary students themselves (chapter 4)—poetry, drama, short fiction, and miscellaneous creative pieces. These were submitted throughout the year for publication in the newsletter and for competition in the Fantasy Fair on May 4, 1989. Merri Hess' students wrote their own Jack Tales (168-172); Rebecca Woodrum's students wrote fantasies such as "Makeup Life" and "The Plant People" (134-136); Katheryn Snodgrass' students produced "Narnia Hills" (73), a song about The Lion, the Witch and the Wardrobe. The quality—and quantity—of these creative pieces was astonishing but not surprising given the dedication of the institute participants.

Chapter 4, "Efforts By Students," includes short fiction and drama only; poetry and other creative efforts are interspersed throughout the volume. This arrangement allowed us to emphasize individual pieces and to use many half-pages that would otherwise have been wasted. (All items which are not included in the table of contents are easily identifiable in the index.)

Completing this chronicle—Journey Through Fantasy Literature—is an appendix which lists participants, staff, and mentors, along with a section on the Fantasy Fair, which includes a description, a catalogue of winning entries, and photographs of the day's events. Finally, the bibliographies are included in the hope that the study of fantasy literature will not end with the conclusion of the institute, but that this resource guide will become a road map for all adults and children who wish to journey through the world of fantasy literature.

RTH

1

ESSAYS ON

FANTASY LITERATURE

> My intellect has been fed by the [illegible] discussions and my imagination has been enriched by fantasy novels that are not only [illegible] but fascinating to read [illegible] literature.
>
> Participant

> While [illegible] important [illegible]
>
> Participant

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An Essay for Those Who Think Fantasy is for Children

by Schary Cade Miller

Schary Cade Miller taught sixth grade at Doe Elementary School in Mountain City, TN during the 1988-89 school year. She received her Masters of Arts in Teaching from East Tennessee State University in 1987.

If most people were asked what the difference is between man and the rest of the animal kingdom, the response would be "intellect." But what exactly constitutes intellect? Webster's New World Dictionary defines intellect as "the ability to reason and understand." These two components of intellect, reasoning and understanding, are the tools which we use to solve problems. And this is what truly makes man unique on his planet: the ability to solve problems.

Almost every aspect of technology and government is a direct result of man's attempt to solve the problems which surround him. Problem solving is what allowed man to position himself at the top of the food chain, to develop tools, and to form laws. When man began to solve problems, instead of simply reacting to them, he pulled the sword from the stone, so to speak, and established himself as the rightful guardian of his world.

There is one aspect of this intellect which is often underemphasized but is absolutely essential to the problem solving process. That is imagination. Before man can invent, he must hypothesize. In doing this, he must imagine things to be which are not.

But when attempting to answer the ever increasing number of questions with which he is faced, man finds that there are demons of impossibility positioned all around him. The perimeter of imagination is reality. Remove that perimeter! Knock a hole in the wall of what must be and you have found the path to fantasy.

Fantasy is the one door to discovery which stands always open. It is the only pathway to unrestricted thought, to that great hall in the mind where the intellect can dance . . . or even fly.

"Fantasy is the one door to discovery which stands always open. . . . where the intellect can dance . . . or even fly."

Reading another's fantasy is like eating from the tree of imagination. Each mind will bear a different fruit, but may be nourished by the fruit of others. Surely no man believes that he can approach even a fraction of the possible knowledge which he might attain without feeding on the ideas of others. Fantasy literature is a fine feeding ground.

Those who teach the young to cherish this feasting on the fantasies of others are attempting to create a body of people who are not afraid to dance with their own minds. Fantasy is still regarded by many as a second-class genre of literature, reserved for children and the intellectually immature. We who strive to dispell these ideas are pulling the young out from a life of darkness. They, in their turn, will bear more fruit with which to feed the minds of the future.

Fantasy is an excellent way to teach. Let us not forget while we do this that it is also an excellent way to learn.

Fantasy: Its Uses and Definition

by Joyce Moore

Since 1984, Joyce Moore has been a media specialist in grades six through eight at Tanglewood Middle School, Greenville, SC. She earned a Master of Library Science degree at the University of South Carolina.

"Fantasy presents the world as it should be. . . . Sometimes heartbreaking, but never hopeless, the fantasy world as it 'should be' is one in which good is ultimately stronger than evil, where courage, justice, love and mercy actually function. . . . [I]f we listen carefully, it may tell us what we someday may be capable of achieving" (Alexander 141).

A clear-cut, compact definition of fantasy as a widely accepted literary genre is not easily come by. Its great increase in popularity in recent years has also brought about increased confusion and discussion as to just what fantasy literature is and what it means. Part of the confusion arises from the common uses of the term "fantasy," but contrary to these common assumptions, fantasy literature is not an escape from reason. Every work of fiction begins with an idea or vision, but in fantasy literature, this idea must be expressed in strict adherence to "reason, logic, and order from its creator" (Waggoner 3). Fantasy reminds us that "the soul is sane, but the universe is wild and full of marvels" (Waggoner 3).

Fantasy has been described by Constantine Georgion as "that portion of literature which brings the magical [though Tolkien would vehemently object to the term 'magical' and would place the term 'enchantment' in its stead] (Cameron 13) and the irrational into the world of actuality (Georgion 242). In fantasy, says C. S. Lewis, we can only re-combine elements borrowed from the real universe . . ." (Waggoner 4). A fantasy world is a secondary reality, a Secondary World, says Tolkien, which is substituted for our Primary one (Tolkien, "On Fairy" 51). Metaphysical, spiritual premises are different from those of our Primary World, but this Secondary World's inhabitants are people like ourselves who live in their reality as we live in ours. According to Tolkien, the success of a fantasy depends upon the author's ability to "re-create this new world as a perceptible and touchable one into which the reader's mind can enter. Often times, perhaps it is the warmth and the holy touches that lend the feeling of truth" (Tolkien, "On Fairy" 51).

Though the fantasy author has created a new world, whether implicitly or explicitly, the great fantasies are those which reveal new insights into the world of reality. The universal questions concerning the struggle of good versus evil, the meaning of life and death, as well as the humanity of man, are ones which are consistently dealt with in the realm of fantastic literature. During the process of dealing with these questions, the reader may see his own reality in a different perspective (Huck 250). In fact, many modern authors have chosen fantasy as the art form in which they can present another kind of truth from that which was found in folk literature and deemed worthy of remembering and passing on to children, or that found in modern realistic fiction which presents the facts of present-day life (Sutherland 201).

". . . the great fantasies are those which reveal new insights into the world of reality."

It has been said that fantasy, like poetry, means more than it says. Jan Langton describes this as a "second level of meaning" as found in its "significance, allegory, a stab at a moral, a message, a lesson" (570). Though difficult to achieve, when it does work, when this second level of meaning has been developed, the book gains a lifetime of value for that reader. A well-drawn fantasy affords new insights into reality and contributes a sense of life to many worlds (Georgion 243).

People have always sought some touch of magic in the mundane, everyday world of which they are a part. Since we spend approximately one-third of our lifetime in sleep, we want laws and verities there to be different from the ones we are trapped into during the day. Within a twenty-four-hour period, we mix work with dreams. In fantastic literature, when real people are mixed into a surrealistic landscape, we are given both ends of the daily experience of life (Langton 570-78).

Bruno Bettelheim theorizes that a child needs to understand what is going on within his conscious self so he may in turn cope with that which goes on in his unconscious self. This can be achieved not through rational comprehension of the nature and content of his unconsciousness but by becoming familiar with it through "spinning out daydreams—ruminating, rearranging, and fantasizing about suitable story elements in response to unconscious pressures." This unconscious content is fitted into conscious fantasies, thus enabling him to deal with that content. Because they offer new dimensions to the child's imagination which would be impossible for him to discover as truly on his own, fairy tales have unequaled value. And even more important, the structure and form of fairy tales intimate images by which the child can "structure his daydreams and with them give better direction to his life" (Baker 21).

Of course there will always be opposing views on the matter of values to be gained from fantastic literature, though most of the clamor is directed toward its effect on younger children. In the essay "On Three Ways of Writing for Children," C. S. Lewis mentions two accusations placed against fantasy which shall be discussed here (459-60). The first is that children will be given a false impression of the world in which they live, and the second, that children will be taught to retreat into a world of wish-fulfillment. Almost the same answer serves both charges, says Lewis. "The dangerous fantasy is always superficially realistic." Therefore, realistic stories in which children (or adults) have adventures and successes which are possible but highly improbable, such as "school stories" in which the character gains immense popularity or rides a horse which none of the cowboys are able to handle, are far more liable to become "fantasies" in the clinical sense than are fantastic stories (Haviland 236-37).

The most commonly used themes themselves are partially responsible for the surge in popularity of both fantasy and science fiction, says David Marshall, especially among young adults. The search for an order in the universe even in the face of catastrophe, the quest for self-understanding and a way to deal with injustice, and the pursuit of a completeness which will balance man's scientific reasoning with religious feeling are the themes which often appear. In an age where man is capable of annihilating himself, it should not come as a surprise that readers continue to turn to fiction which carries such deeply religious concerns, stressing man's accountability not only to himself but to the universe and to its maker (Varlejs 328-29).

So fantasy, whether written for young or old, becomes an important means for providing new insights into a real world. But how much more important for the adolescent, poised on the brink of life? Adolescents call for stories more fully developed than the simple fantasies, even though they may revert occasionally to early childhood interests. They show characteristic enthusiasm for intricate plot schemes involving the fabulous, strange wonder worlds which hold the symbols of growing up. They look behind the magical happenings for the feeling of human relationships and for stories probing into the depths of meaning and mystery (Georgion 245). Class discussions and readings have brought out the necessity for transitional reading for the adolescent, in both the literary and the emotional sense. Cannot fantasy, at least in part, help provide the framework in which can be developed those skills vital to the survival of human-kind—the ability to imagine, to conceive of alternative ways of life, to entertain new ideas, to create strange new worlds, to dream dreams . . . ? (Huck 250-51).

Books to Enjoy

The books mentioned below are only a sampling of the multitude of fantasy books that are available to young adults. Though they all contain some common elements of fantasy, each has its own special niche with its own special following of enthusiasts.

Perhaps the works of no other fantasy writer of our time has had such wide appeal to as broad an age range as J. R. R. Tolkien. Children are enthralled by The Hobbit and adults probe and discuss the inner meaning of it and its complex three-volume tale, The Lord of the Rings. No other fantasy world is as fully developed and as satisfying as his, made real by his complete submersion in his own creation.

The Hobbit

In these books, not only will the reader be drawn into this "Second World," thus finding out some truths of his own world, but he will come to know Bilbo and Frodo Baggins completely. A sedentary suburbanite might recognize himself in the unassuming character of Bilbo. During his journey with the dwarfs to regain lost treasure, Bilbo develops from a tame, stay-at-home type into a self-reliant individual who finds beauty, magic and vitality in his world that would never have been discovered if Bilbo had stayed in his safe Hobbit-hole. Tolkien seems to be suggesting that a true individual must be open to his world (Waggoner 5). Never considering himself capable of coping with danger, Bilbo rises to the occasion, showing that the common person (or Hobbit) is capable of heroism.

The Lord of the Rings

But it is Bilbo's nephew, Frodo, in The Lord of the Rings, who gives the greatest demonstration of heroism, courage and sacrifice. This story centers on the ring which was found by Bilbo on his quest. This ring is one of power, created by Sauron, the Dark Lord. Knowing the awesome threats that await him, Frodo accepts the responsibility of bearing the ring into Sauron's land so that, at last, it can be destroyed. The result of this "quest story" is a vicariously instilled understanding of individuality. Here, too, is added the result of learning to live life more creatively by gaining a knowledge of life itself (Varlejs 328).

The Chronicles of Narnia

Another completely believable kingdom, developed by C. S. Lewis, is that of Narnia. The Chronicles of Narnia has been read and enjoyed by children and stands on its own as a story, the reworking of Christian theology which will only be comprehended at an older age. Adolescents enjoy seeking out each element which parallels and illustrates a deeper meaning.

The story is begun as four children enter into the magical land of Narnia through the back of a wardrobe. Once there, they become a part of the struggle of good versus evil in this land which is ruled by the White Witch and where it is "always winter and never Christmas." However, with the coming of Aslan, the noble lion, signs of Spring are seen in the land. The characters are believable ones in which we may recognize ourselves; there is sorrow at the times when one or another of them falls short of his best. The quality that is "above and beneath and beyond the events of the story itself there is something . . . to which we can lay hold: belief in the essential truth" of our own imaginings (Lewis, "On Three" 460).

A Wizard of Earthsea

A Wizard of Earthsea by Ursula LeGuin is the story of Ged, an aspiring young wizard who grows from an intelligent, impatient adolescent to a wise and grateful magus. The loyalty and constancy of his friend, Vetch, is well-portrayed, as is Ged's quest for identity and self-knowledge; these aspects will appeal to the young adult. The fundamental truth underlying the story is that man is responsible for the evil he creates and is only free of it when he faces it directly.

The Dark is Rising

The Grey King, a 1976 Newbery Medal book, is one of Susan Cooper's The Dark is Rising series. Cooper, using a background of Welsh legend, places Will Stanton, as the major character. He is sent to Wales and while there, meets King Arthur's son, Bran. Will, a strong, vivid character, must carry out a quest which was set before him in order that evil may be defeated. Themes of good versus evil and the humanity of man are grounded in reality, and are told in rich language laced with inner meanings. Adolescents will see themselves in these characters and will follow their quest throughout each book of the series.

Watership Down

The epic novel of a group of young adventurers who desert their doomed city and venture forth against all odds on a quest for a new home and a sturdier future becomes even more intriguing when we learn that the adventurers are rabbits. Watership Down is a remarkable tale of exile and survival and of heroism and leadership. Each major character is strong and fulfills his own special role—Hazel, the leader; Fiver, the "seer," whose visions warn the others against disaster; and Big Wig their physical force, their weapon against their enemies—and each is completely believable. Though there is no teenage hero and no obvious teenage problem, the book is popular among adolescents.

Perhaps it is the uniqueness of the story that is appealing, or Richard Adams' invented rabbit civilization, including a religion, a mythology and even a lapine language, or perhaps it comes from the author's overall philosophy as stated by one of the characters: "Men will never rest until they've spoiled the earth and destroyed the animals."

It still remains that fantasy and reality play vital parts in our lives; for with the mind and the heart, we may grasp what we may not always be able to grasp with the hand. And like the poet, we may too have "rainbow wings" of which we must be aware.

• • • • • • • • • • • • • •

I think therefore I am a butterfly---
Rising after too many years,
the scent of flowers
Enters the mist of my endless,
dreamless sleep
And stirs my rainbow wings.
--Tai Wang-shu 173

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SING A SONG OF DRAGONS

Let's sing a song of dragons
With talons made of gold
And scales that shine like oyster shells
A pearl in every fold.

Let's tell a tale of treasures
Of ancient magic rings
And swords brought from the water
By the hands of rightful kings.

Let's play the crashing rhythm
And the swelling melody
Of strong, fair men
            Who won their world
From the serpents of the sea.

Let's play upon a reed pipe
And dream about the faun
Or think upon the fairies
On a fragrant woodland lawn.

Let's feel the pulse beneath the hills
And hear the distant clammer
Of a mighty dwarf
            Seducing stubborn silver
With his hammer.

Let's paint a firey wizard
In a misty moonlit dell
And feel the icy windstorm
As he conjures up a spell.

Let's harken to the whisper
Of the shadows that surround us
And never,
                        Ever,
Will the mystical cease to astound us.

by Schary Cade Miller

The Deeper Magic of Fantasy Literature

by Isabel B. Stanley

Isabel Stanley has been an Instructor in the English Department at East Tennessee State University since 1983. She is a PhD Candidate at the University of Tennessee and is writing her dissertation on "The Clerical World of Barbara Pym." Presently, she serves as Assistant Chair for Undergraduate Studies.

In recent years America has engaged in much hand-wringing over the state of education in the United States. SAT scores have declined, high school students continue to drop out, and our fourteen-year-olds trail Japanese and European students in math and science. What is to be done?

In his 1987 book Cultural Literacy, E. D. Hirsch, Jr. suggests that American students master an agreed upon set of facts thereby insuring that a student in Kansas learns similar material to one in Rhode Island. The French education system is much like Hirsch's model. Yet another academician Allan Bloom urges a return to the study of the classics in The Closing of the American Mind (1987). Other studies and suggestions for improvement abound.

Whatever we as Americans decide to do collectively and individually about the education of our children, we should strongly consider introducing them to the world of fantasy literature as a foundation for other learning. The old fairy tales and legends and their modern counterparts are a treasure trove of the hopes, fears, ideals and wishes which all children experience.

Let us consider one children's fantasy classic, C. S. Lewis' The Lion, the Witch and the Wardrobe (1950), and see how it can function as a mind-expander for children and as an introduction to other realms of the fantasy world.

The Lion, the Witch and the Wardrobe takes place during World War II in a bachelor professor's country home where four children have been evacuated as a refuge from the blitz in London. Lucy, the youngest child, discovers the magic world of Narnia when she walks into an old wardrobe while exploring the house. She and her siblings go on a series of adventures in Narnia just as Lewis Carroll's Alice does in the fantasy world of Wonderland. The third child Edmund betrays his brother and sisters to the White Witch in exchange for her unwholesome treats and the promise of power but is redeemed by the good lion Aslan.

Certainly the Narnian adventures are fascinating to children, but we should consider the underlying human dynamics of the story which make Lucy, Edmund, Susan and Peter interesting. First, the children have escaped the adult world, something all children wish for, and have only a fairly inattentive though kindly caretaker in the professor. No parents rule these children, so they rule themselves. We can all recognize Edmund as odd man out. The older children Peter and Susan behave well but are glad to make Edmund look bad by contrast, and he is happy to oblige his goody-goody tormentors by selling them out to the White Witch.

"Whatever we as Americans decide to do collectively and individually about the education of our children, we should strongly consider introducing them to the world of fantasy literature as a foundation for other learning."

When Edmund's three siblings meet Aslan and begin to fall under his influence, they recognize their part in their brother's treachery. Aslan asks,

> "But where is the fourth?"
> "He has tried to betray them and joined theWhite Witch, O Aslan," said Mr. Beaver.
> And then something made Peter say: "That was partly my fault, Aslan. I was angry with him and I think that helped him to go wrong." (Lewis 124)

Aslan accepts Peter's statement as truth but offers no reproach. When the animals rescue Edmund, Aslan brings him back to his brother and sisters saying, "Here is your brother . . . and—there is no need to talk to him about what is past" (136).

Lewis shows very good insight into the role of Peter's goading in Edmund's fall and the importance of forgiveness and redemption in the story. Children reading The Lion, the Witch and the Wardrobe likely identify with Peter, Susan, Edmund and Lucy according to their perceived roles in their own families and classrooms. At the end of the book all of the children become kings and queens, and Edmund goes on to become the hero of the later books in the Narnia series. Edmund's disadvantaged slot in the family appeals to other children similarly situated, and the fantasy world of Narnia gives readers a way both to escape reality and to see the imaginative possibilities in their own lives. The Narnia children are ultimately able to control their world by developing worthwhile qualities like friendship, sacrifice and forgiveness; Lewis is also offering these options to the children reading the book. The fantasy world is optimistic in its evaluation of human potential while acknowledging the flaws which inhabit all people and relationships.

"The child who will enjoy the triumphs of Edmund when he is ten will probably love Max in Where the Wild Things Are when he is four."

If children need the kind of fantasy found in The Lion, the Witch and the Wardrobe to develop their potential, how can we foster appreciation of this type of imaginative literature in the younger child? The child who will enjoy the triumphs of Edmund when he is ten will probably love Max in Where the Wild Things Are when he is four. Max, a rowdy child, is sent to his room for being "a wild thing." He promptly escapes into an imaginative world, which grows in his bedroom, and becomes King of the Wild Things. The Wild Things are lovable and funny but slightly scary as they "gnash their terrible teeth and roar their terrible roars." Sendak keeps a balance of pleasure, awe and fear in the story as Max and the Wild Things go on their Wild Rumpus. When Sendak accepted the 1964 Caldecott Medal, he stated his credo as a writer of books for children by commenting on Where the Wild Things Are:

> Max, the hero of my book, discharges his anger against his mother, and returns to the real world sleepy, hungry, and at peace with himself. Certainly we want to protect our children from new and painful experiences that are beyond their emotional comprehension and that intensify anxiety; and to a point we can prevent premature exposure to such experiences. That is obvious. What is just as obvious—and what is too often overlooked—is the fact that from their earliest years children live on familiar terms with disrupting emotions, that fear and anxiety are an intrinsic part of their everyday lives, that they continually cope with frustrations as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things.
>
> It is my involvement with this inescapable fact of childhood—the awful vulnerability of children and their struggle to make themselves King of all Wild Things—that gives my work whatever truth and passion it may have. (Lanes 107)

A means for taming wild things, within and without, is one of the great gifts of Sendak's books and of all great fantasy literature. The child that can tame a Wild Thing or vanquish a White Witch can make imaginative choices about his real environment.

Another asset of fantasy literature is its strong visual quality. The writer of a work of fantasy must help the reader see his world, whether through words, as in the case of Lewis, or through words and pictures, as in the case of Sendak. The visual aspect of fantasy is a wonderful vehicle for reaching the artistic child who is often neglected in a school system which stresses logic, reason and rules. Artistic children feel validated by fantasy literature because they have drawn wild things themselves and dreamed of a deeper magic wherein their all-too-logical world might work backward and overcome evil with good.

Maurice Sendak speaks of the importance of fantasy mentors to his writing and art and cites the influence of many nineteenth-century artists, most notably William Blake: "Blake is unquestionably important, my cornerstone in many ways. Nobody before him ever told me that childhood was such a damned serious business" (Lanes 185).

Like Sendak, Blake illustrated all his own written work, and his early poems, Songs of Innocence and of Experience, have the same fresh, direct quality that is Sendak's specialty. While not all Blake's Songs are accessible to children, many such as "Infant Joy," "The Lamb," "The Tyger," and "Ah! Sunflower" have an intuitive appeal to even small children. An artistic child can be introduced to Blake at a young age and be encouraged to illustrate her own little book of poems; as she grows up with Blake, her insight will grow. Blake, like Lewis and Sendak, is a friend forever because high quality fantasy speaks to people of all ages. In fact, the world of fantasy is always open-ended, unfolding, leading to new places. Blake described this open potential as a golden string which each must wind into his own imaginative ball or cosmos.

> ". . . the world of fantasy is always open-ended, unfolding, leading to new places."

Nancy Willard took up Blake's challenge when she wrote her collection of fantastic poems A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers, the 1982 Newbery Medal winner. All children will love her Wise Cow, the Man in the Marmalade Hat, and the King of Cats, as surely as they cherish the Tyger, the Wild Things and Aslan.

In The Lion, the Witch and the Wardrobe, Lucy opens a wardrobe door, pushes through a rack of coats and emerges into the world of Narnia where she can be saved from a witch by a brave lion and become a queen; Lucy cannot do anything about the blitz or World War II, but she can always succeed in Narnia. In Where the Wild Things Are Max can become King of the Wild Things and still be home for supper. In Songs of Innocence and of Experience the child can enjoy the beauty and excitement of the Tyger and retreat to the safety and tranquility of the Lamb. These books teach children that they can succeed and that, if they cannot make the world stand still, they can put their own imaginative spin on it as it turns. The power of fantasy is deep magic indeed. Let's hear it for Aslan! Viva Max! Bring on the Tyger!

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Element and Art: Another Look at The Wind In The Willows

by Robert L. McDonald

A native of Marion, SC, Robert L. McDonald earned his MA degree in English from East Tennessee State University in 1989, and in the same year he received the John D. Allen Award for the Outstanding Graduate Student in English. He is now a teaching assistant in the doctoral English program at Texas Christian University in Fort Worth, TX.

Certain children's classics, it is finally being admitted, are just as capable of speaking to adults as to children. But there are still a few Scrooges around who doubt. What shocks these unbelievers is that an "adult" can claim to be significantly affected by a story supposedly written for children. And scholarly criticism of children's literature, which justifiably has grown in sophistication and acceptance in recent years, has nearly outdone itself attempting to prove the validity of the genre's expanded audience. Criticism of Kenneth Grahame's The Wind in the Willows is no exception: historical, biographical, textual, and even psychological studies of the book are common.

Nevertheless, those of us who confess to the joys of reading a childhood favorite are sometimes hard put to explain in "acceptable" terms, to those who need explanations, what makes that particular book good, special, worthwhile—a work of art discovered amidst endless heaps of "kiddy lit." While the child reader is able to judge by simply proclaiming that the story is good, an adult reader will probably want to go much further in his explanation. Of course, there are elements present in some children's literature which are so basic to human nature that they inspire appreciation, whatever the reader's age. For a child, these elements may do nothing more than complement the story; for the adult, they may contribute to the work's overall impression as effective art. This potential for dual purpose is particularly evident when considering The Wind in the Willows.

Grahame's tale is irresistible: it is the story of Ratty and Mole's idyllic life on the River Bank, and of their coalition with Badger to help Mr. Toad overcome his "weaknesses" and regain his home from the Wild Wood's intruders. Attentive readers will realize that beyond this basic plot The Wind in the Willows has something very important to say—about relationships, about life. The adult mind will clearly recognize this point, and the child will likely intuit it, or in the words of Humphrey Carpenter, will at least "sense some of its resonances" (168).

This common perception is possible, I believe, because of the author's skillful manipulation of the book's most striking artistic feature: its sensory imagery. Reading The Wind in the Willows is largely a sensuous experience. The strong emphasis on knowing the world through all of the five physical senses provides an opportunity for unadulterated, elemental human response, pertinent to readers of all ages. More specifically, the sensory imagery heightens reader awareness of the book's main themes—the importance of home and friendship—thereby enhancing the child's feel for the story and the adult's appreciation for the book as a work of literature. The point of all this generic chatter can best be understood by looking at some examples from the book. Two familiar chapters will serve to illustrate: "Dulce Domum" and "The Piper at the Gates of Dawn."

"Reading The Wind in the Willows is largely a sensuous experience. . . .[which] heightens reader awareness of the book's main themes--the importance of home and friendship."

It should be noted that these two chapters, along with a third, "Wayfarers All," have been often criticized as inappropriate for inclusion in The Wind in the Willows, the "children's book." In her essay entitled "Kenneth Grahame: Children's Author?" Elizabeth A. Cripps calls these chapters "lyrical interludes" but believes that in them the reader becomes too much aware of "the adult's reflective cast of mind" and of "the literary man [Grahame] seeking applause in the self-conscious phrasing and overall polish" (22). Likewise, Kenneth Sterck, in his "Rereading The Wind in the Willows," finds that these chapters are laced with a "self-conscious literary flavor" that is insufficient to the overall story (21), condemning them as "narrative digressions" (25). I believe these critics have missed the value of these chapters.

In "Dulce Domum" we find Ratty and Mole making their way back home to the River Bank after their excursion into the Wild Wood and their visit with Badger. The importance and value of "sweet home" is a message sounded by every image in this chapter, and because of the relatively profound nature of this message readers may in fact perceive a more "polished" presentation than is common in other parts of the book. Lois R. Kuznets, in her essay "Toad Hall Revisited," believes that *topophilia*, or love of place, is the overriding characteristic of The Wind in the Willows, and that it is one which will appeal to a "responsive audience of any age" (115). Borrowing terms and concepts from Gaston Balechard, she says that much of the book is spent in search of "felicitous space," images of which

"The importance and value of 'sweet home' is a message sounded by every image in ['Dulce Domum']. . . ."

> send [the reader] back in his imagination not to the womb, as psychoanalysts may suggest, but rather to those places of his childhood that allowed him either in solitude or in the safe presence of loved ones to exercise his highest faculties of fantasizing and day-dreaming. . . . The womb, for Balechard, is not a felicitous space; the house of one's childhood may be. (116)

The sensuous prose/poetry of "Dulce Domum," which commands our attention and contributes to the difference of tone of this chapter, exemplifies this idea.

It is winter, and looking in through the window of a house in a tiny village gives Ratty and Mole their first tantalizing image of home as they wander back toward the River Bank at the beginning of this chapter. It is night, there is snow on the ground, and they are far from home. What they see inside that window, "the little curtained world within walls," combines with the cold air blowing around them to conjure a sharp reminder of their current place in "the larger stressful world of outside." The white bird they see there, a symbol of blissful contentment, provides a contrast that makes their situation plain.

> As they looked, the sleepy little fellow stirred uneasily, woke, shook himself, and raised his head. They could see the gape of his tiny beak as he yawned in a bored sort of way, looked around, and then settled his head into his back again, while the ruffled feathers gradually subsided into perfect stillness. (Grahame 78)

But what these two friends see here only sets the stage for a more powerful image of home that later manifests itself.

Soon after they resume their progress toward the River Bank, senses piqued by anticipation, Mole is suddenly shaken by a smell that "[takes] him like an electric shock" (79). He sniffs the air disbelievingly—even feels it—and finally understands: "Home! That was what they meant, those caressing appeals, those soft touches wafted through the air, those invisible little hands pulling and tugging, all one way!" (80)

Mole pleads with Ratty to at least let him go by for a look at the old home he left months ago, but his friend, suspecting more snow and unaware of the scent himself, plods on; Mole obediently follows, "[w]ith a wrench that tore his very heart strings" (82). Ratty realizes his error only when he takes time to consider how important Mole's home is to him. A true friend, he is able to admit that he has been "a plain pig" (84) and instructs Mole to "Use your nose, and give your mind to it" (85); they set out to find Mole End.

"'The Piper at the Gates of Dawn' . . . is the most profound yet still mysteriously accessible representation of the theme of friendship that runs throughout the rest of the book."

Before long, they come to the little tunnel that was Home to Mole, and he is as excited to be there as Ratty is intrigued. Mole is initially a bit self-conscious about the meagerness of his place, but Ratty contends that it is a "ripping little house" (96). When the field-mice come caroling, and Ratty sends for a feast of "savory comforts" (95), the scene that ensues is one that even surpasses the satisfaction the two travelers had observed through the window in the village. And while Mole fully acknowledges his desire to go back to the River Bank with Ratty, to play a while longer on "the larger stage," he feels that it is "good to think he has this to come back to, this place which was all his own . . . and could always be counted upon for the same simple welcome" (97). Readers understand that Mole, his senses sated with the "feel" of home, indeed knows "felicitous space."

A chapter whose tone is dominated even more by the evocative powers of sensory imagery is "The Piper at the Gates of Dawn." This portion of The Wind in the Willows has perhaps been more harshly criticized than any other for its prose style, which, to borrow Cripps's word again, is seen as too "polished." It is nonetheless a captivating, poetic piece of writing that is the most profound yet still mysteriously accessible representation of the theme of friendship that runs throughout the rest of the book.

In this chapter we see Ratty and Mole, perfect friends, on a summer night of "blessed coolness" (Grahame 118). Their mutual friend Otter's son is lost, and they have dutifully taken to the river in their boat to search for him. The night is moonlit and beautiful, with a sublime quality:

> At last, over the rim of the waiting earth the moon lifted with slow majesty till it swung clear of the horizon and rode off, free of moorings; and once more they began to see surfaces—meadows widespread, and quiet gardens, and the river itself from bank to bank, all softly disclosed, all washed clean of mystery and terror, all radiant again as by day, but with a difference that was tremendous. (121)

Through the night they search, but with no luck.

As they continue in the dawn, Ratty, a poet at heart, becomes suddenly aware of a sound, just as Mole was arrested by the smell of his home in "Dulce Domum." At first, Mole is unable to hear the music Ratty says is "[s]o beautiful and strange and new" (122). Mole tries to get his companion to explain, but he "never answered, if indeed he heard. Rapt, transported, trembling, he was possessed in all his senses by this new divine thing that caught up his helpless soul and swung and dandled it, a powerless but happy infant, in a strong sustaining grasp." (123)

Finally Mole does hear the music, and he himself is held "[b]reathless and transfixed" (123); then he "understands" the tears he sees on his friend's face (124). After regaining a portion of his wits, he notices the pairing of the morning light and the "heavenly music" (124), and begins rowing toward the weir which seems to hold the source of it all. There they find Pan, "the Friend and Helper" (126), and at his feet is little Portly, Otter's son.

The two are deeply affected by this experience, which is so intensely physical it becomes spiritual, mystical. Remarkably, though, neither is able to remember the details of what has happened, for the Piper, by sending "a capricious little breeze," kindly gives them "instant oblivion" (127) to his awesome presence. Each is left "[a]s one wakened suddenly from a beautiful dream, who struggles to recall it, and can recapture nothing but a dim sense of the beauty of it, the beauty!" (128).

Ratty and Mole are given a relatively few moments of the wholly mystical, by means of their physical senses, and are then gently led back to workaday reality, feeling "strangely tired" (130). What is most important, though, is that such an experience—which is usually a private matter—is in this instance shared by two friends. As Dr. Roberta Herrin commented in a recent lecture to participants of the Teachers Institute on Children's Fantasy Literature, this chapter illustrates the "ultimate trust" which binds the relationship between Ratty and Mole.

No summaries can do justice to the richness of these two chapters; the complete passages must be read or heard. The language alone, painted with rhythm, personification, and alliteration, constitutes found poetry and is enough to inspire the appreciation of anyone looking for such technical elements to comment on. But it is the sensory imagery which dominates these chapters, as well as many other parts of the book. It is this element, more than any other, which conveys in such basic human terms the portraits of home and security, friendship and sharing, that we find so satisfying in The Wind in the Willows. Thus, the child reader's sense of the book's major themes is enhanced, as is the adult's conception of the work as a fulfilling artistic experience.

Finally, to those who would remove passages like the chapters discussed here because of their sometimes grandiloquent literary style or because of their supposed remoteness to children, I offer one concluding well-put argument, from Humphrey Carpenter's Secret Gardens: We must recognize that "[The Wind in the Willows] is crammed full of experience of human character, almost unfailingly wise and mature in its judgements, and yet largely accessible to children" (169). Let us remind ourselves that the story about Mr. Toad and his misadventures is not the only story in this book.

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Alice and the Quest for Moral Identity

by Ronald K. Giles

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In Alice's Adventures in Wonderland, Lewis Carroll asks one of modern literature's most insistent questions: Who am I? It is, of course, an old question, but since Freud the question becomes quite complicated, a rather circuitous question formulated something like "Who am I now that I know that I am at the mercy of unconscious forces that motivate my behavior?" And thus the appeal of Alice to at least two generations of psychoanalytic critics. Predictably, these commentators psychoanalyze Carroll about as much as they do Alice. For example, John Skinner says that Carroll's "life seems to indicate that he did not like his adult, masculine character and that he wished to change himself into a small, adventurous girl because he could not reverse the inexorable force which propelled him toward adult life" (19). Whatever the merits of such conjecture, the question of identity is crucial, and numerous critics have commented on this theme in Alice, even tracing it, as Jan B. Gordon does, to the characteristic nature of the genre: "Like most heroines in Victorian children's literature, hers is the problem of identity" (108).

Carroll certainly knew that children have the same questions about the nature of life as adults do. Of course, children are not able to frame the questions in the same language, or at the same conceptual level, but they nevertheless feel and wonder and dream. In Alice, Carroll imagines this dimension of the puerile psyche; he is, as Edmund Wilson says, "in touch with the real mind of childhood and hence with the more primitive elements of the mind and of maturity, too" (545). Thus the novel appeals both to the child and to the adult, each of whom finds the story to be psychologically congenial.

Carroll poses the question of identity early in Alice's Adventures in Wonderland. In the second chapter, titled "The Pool of Tears," Alice begins asking herself questions: "I wonder if I've been changed in the night?" "Was I the same when I got up this morning?" And eventually, "Who in the world am I? Ah, that's the great puzzle!" (26). The answer proceeds from the exclamatory sentence following the interrogative one: if the question is a puzzle, then she is a puzzle. And the succeeding chapters of Alice project varieties of moral experience which constitute the pieces of the existential puzzle.

"... the succeeding chapters of Alice project varieties of moral experience which constitute the pieces of the existential puzzle."

The next chapter, titled "A Caucus Race and a Long Tale," represents from the child's point of view, a piece of that puzzle, an experiential clue to the mystery of "Who am I?" Alice finds herself immediately in a parliament of fowls and furry things and has a debate with the Lory, whose argument is that "I'm older than you, and must know better" (31). Hence Alice must initially accept, or acknowledge, in the fantasy world, the same logic, or illogic, that occurs in her waking world. That is part of the puzzle, part of the experience, albeit negative, that she must accommodate into the assumptions and decisions that she must make. At the end of the caucus race, the Dodo declares that "Everybody has won," and Alice must give the Dodo a thimble that he presents back to her as a prize. Again, it is important to note Alice's thoughts and behavior: "Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and, as she could not think of anything to say, she simply bowed, and took the thimble, looking as solemn as she could" (34).

The operative word here is "absurd," and one necessarily remembers the existential connotations that word came later to have. But, for the immediate question of identity, the point is once again revealing: in the fantasy world, as in the real world, Alice may believe or think or feel as she pleases, but she must *act* according to custom or code. Learning to wear the mask, she detects "absurdity" but she acts solemnly. She is, to borrow phraseology from Crane's "The Open Boat," becoming aware of the "ethics of her condition." So, early in the novel, one confronts the irony that is as central to Alice's existence as it is to one's own: there are not one but two questions—the appearance question is "Who am I?"; the actual question, posing ironically behind it, is "Who am I really?"

"—the appearance question is 'Who am I?'; the actual question, posing ironically behind it, is 'Who am I really?'"

I do not propose that *Alice's Adventures in Wonderland* be read as an example of existential angst. I do not want to be like the readers whom G. K. Chesterton had satirically in mind when he remarked: "We may be fanciful about everything except fairy-tales" (103). I do, however, suggest that Alice finds that, in Wonderland, the question of identity is not only on her mind but also on the mind of others. After all, at the beginning of Chapter Five, "Advice from a Caterpillar," the first question the caterpillar asks is "Who are You?" (47). And later in the same chapter, after Alice eats the mushroom and her neck grows, a pigeon mistakes her for a serpent, which she denies. Some reviewers find this scene particularly disturbing, for it suggests that Alice encounters the dark side of her identity. Nina Auerbach, for example, says that "In this scene, the golden child herself becomes the serpent in childhood's Eden" (41). But then the pigeon asks "What are you?" and Alice answers "I-I'm a little girl" (54). That Carroll brings the reader back to that material fact is enough to keep the story working on the double plane, for naive and sophisticated readers alike.

One view about Alice's quest for identity is that "Since she continually repeats the same or similar mistakes (usually unwittingly insulting some animal by referring to a . . . predatory set of values), it could be said that Alice may not mature . . . during her explorations" (Gordon 108). The position here, however, is that Carroll does permit Alice to grow within the story. Whereas initially she submits to absurdity, she later gives vent to her temper and rein to her moral inclination. In the real-world condition of the child, one circumstance that modifies the child's identity occurs when he or she must act like an adult and, ironically, in situations where the adults are acting like children. Most people will remember times from their childhood when the adults were acting immaturely, saying and doing things that they regretted later. But the child cannot "correct" the adult—cannot say, "Uncle Cosmo, you're acting like a jerk." In "Pig and Pepper," Carroll provides some imaginative release for the juvenile reader, for now that the little heroine is becoming acclimated to Wonderland, she asserts herself, even rebuffing the adults who act badly. When she cannot get a sensible answer from the Footman, Alice exclaims: "Oh, there's no use talking to him, . . . he's perfectly idiotic!" (58). She rebukes the cook for throwing dishes and contradicts, on the literal level, the Duchess's claim that "If everybody minded their own business, the world would go round a deal faster than it does" (59). Thus, as the story develops, the girl defies figures of authority in ways that juvenile readers must find vicariously satisfying.

Changing its perspective, this same chapter casts Alice in the parent's role, as someone trying to impose control and to direct behavior toward socially sanctioned modes of expression. When, for example, the Duchess flings the baby at Alice and says "Here, you may nurse it a bit, if you like," Alice immediately makes a moral decision: "If I don't take this child away with me, they're sure to kill it in a day or two. Wouldn't it be murder to leave it behind?" And the very next thing she says is: "Don't grunt; that's not at all a proper way of expressing yourself" (61). In practically the same breath Alice utters a moral declaration and asserts maternal control. In short, she acts like a grown-up. So, in one scene, Carroll permits her to exercise emotions, make judgments, and issue orders ordinarily denied to the child.

One critic, Donald Rackin, also argues for progression in Alice's journey, but he sees it as "preparation for her final, overt denial of wonderland, the destruction of her fearful vision for the sake of her identity and sanity" (323). This view ultimately maintains that "Alice's quest for meaning is unfulfilled, and she consciously learns nothing" (325), but the question of identity applies also to the young reader who imaginatively participates in the story. This youngster reads the story on the conscious level and, as I contend, finds, in the fantasy world, matters for moral speculation.

Carroll deserves praise for reminding us that, just because a child is growing up, his or her experience is not acquired solely in discrete units. As with the adult, the child learns from the recursive bent of experience, of coping with different people in the same way or with the same person in different ways. In "Pig and Pepper," Alice contradicts the Duchess's contention that "If everybody minded their own business, the world would go round a deal faster than it does." In "The Mock Turtle's Story," Alice and the Duchess meet again, but this time, as Alice says, the Duchess is in a "pleasant temper." Now the Duchess says, "Oh, 'tis love, 'tis love, that makes the world go round!" (85). To which, Alice whispers, "Somebody said that it's done by everybody minding their own business." At least two points are relevant here. One, Alice lowers her voice in order to make her satiric comment, and two, she seems to understand the figurative nature of the statement. Accordingly, we see how Alice has grown. She now has the sophistication to grasp the remark on its proverbial level, but she has the good sense, born of her previous encounter with the temperamental Duchess, to indulge her satiric recollection sotto voce. In short, Alice is learning, in the dream world of Wonderland, "how to live"—that being the question which, according to Matthew Arnold, great literature answers for the reader.

"Who am I?"

"Who am I really?"

Following the lessons of Alice's "adventures," the reader may say that he or she is a puzzle partially solvable through the moral play of the pieces of experience.

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An Interview with Alice from the Wonderland Gazette

by Amanda Gilpin

You all remember that day in May, when young Alice came to Wonderland. Well, two years later, she's back. Now she's a lawyer. Alice believes justice will be served in Wonderland, so criminals BEWARE! We sent our star reporter, Dinah Cat, to interview Alice.

D.C. : Out of everyone you met in Wonderland, who did you like the most?
Alice: Oh, I'd have to say the Cheshire Cat.

D.C.: How did you happen to come to Wonderland?
Alice: I followed a White Rabbit and fell down his hole.

D.C.: Do you like Wonderland?
Alice: Oh, yes, very much. It is very pleasant.

D.C.: Will you come back often?
Alice: Yes, now that I'm a lawyer, I will come back and take a few cases.

D.C.: Have you ever wanted to live in Wonderland?
Alice: Yes, but I like it at home in Greenwich Village in New York City.

D.C.: When you first saw the King and Queen, were you scared?
Alice: Yes, but I got over it after a while.

D.C.: Are you glad to be back?
Alice: Yes, I missed Wonderland very much.

D.C.: Thank you for this interview, Alice. I enjoyed it very much.
Alice: You're welcome. I enjoyed it, too.

In 1988-89 Amanda was a sixth-grade student in Frances Auville's class at Memorial Elementary in West Virginia. Following the study of Alices' Adventures in Wonderland, Amanda created a newspaper based on the characters from the story. The "Interview with Alice" is an excerpt from the Wonderland Gazette.

Fantasy and Satire

by Martha Crowe

Martha Crowe is Assistant Professor of English at East Tennessee State University where she teaches classes in modern poetry and satire. She is currently editing a collection of 19th-century love letters entitled Sunny Side and the Kentucky Soldier.

Fantasy and satire complement each other; in fact, satire depends on fantasy or some other such mask for its serious, even dangerous, objectives. In Gargantua and Pantegruel, the prototype of the modern fantasy-satire novel, Francois Rabelais begins his monumental (dare I say gargantuan?) work by describing small boxes called Sileni—named for Silenus, the foster-father of Bacchus. On the outside these delightful boxes bore gay, fantastically drawn figures of harpies, satyrs, mythical animals and other whimsical creatures. These boxes appeared to be nothing more than ornaments designed to give pleasure or provoke laughter. On the inside, however, the boxes held precious stones used for medicines and other miraculous, life-saving drugs. Rabelais' apparent digression, the first of many in his work, is a wry introduction to the serious theme of his novel as well as an excellent metaphor for satire. Satire is the use of the unexpected—irony, humor, what might appear mere whimsy—to hide something serious and profound. Fantasy, then, disguises the serious nature of satire for the author's protection or for the ironic effect of uncovering the truth, the unmasking; for no matter how gentle (Horatian) or harsh (Juvenalian) the manner, the satirist's aim is the stripping away of false fronts for the improvement of mankind.

During the 1988 NEH Institute, we discussed three classic examples of social and political satire couched in the fantastic adventures of Swift's Gulliver's Travels, Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass, and Orwell's 1984. These works combine allegory with satire and provide a pattern for understanding similar works sometimes called satiric allegories. Each work involves the fantastic (or nightmarish) journey to a strange, new place or to a world of the future; the discovery of "unreal estate" which often may seem a Utopia; and the protagonist as the "fish out of water" whose quest is to find or retain his/her identity in an alien, often meaningless, world. In satire the focus is not so much on the main character who often remains passive or whose identity is lost amid the dehumanizing influences of society (Gulliver and Winston Smith are good examples; Alice and Huck Finn are possible exceptions); rather our attention is drawn to events, institutions, and people in this new world which are obstacles to the protagonist and which illustrate the evils in society in general. We soon recognize that the fantastic, unreal world is a mirror of the real world. Our not-so-impossible mission is to recognize how the satirist has veiled his criticism of society in fantasy. The more distorted and unreal the fantasy, the more we are challenged to discover its parallels to the world we know, to translate the unreal into the real. Just as Alice must learn to think and function backwards in the looking-glass world to find her direction, so we must make adjustments and find a pattern which will help guide us through the maze of fantasy satire.

> "We soon recognize that the fantastic, unreal world is a mirror of the real world."

Allegory works on the specific-to-general level; for example, Alice, a particular little girl, is also innocence in general. In satire, especially, the specific-to-general also works with the historical and universal. On the historical level the fictional events and characters parallel specific occurrences during a particular period in history—often the period in which the author was living. The thrust of the satire, then, is specific, even personal. On the universal level the symbols reflect human nature and institutions in general, and the satire is timeless in its exposure of injustice, ignorance, and inhumanity.

The historical approach to fantasy-satire is a wonderful teaching tool because it adds that spoonful of honey which coats what could be a bitter, dry history lesson. In Gulliver's Travels we study the historical and political events of eighteenth-century England and recognize Swift's contempt for the vying for political favors from five different monarchs (Gulliver visits five rulers even though there are only four voyages); the origins of the Whig and Tory parties (about as much difference between them as between Tramecksan and Shamecksan, High Heels and Low Heels); the Protestant-Catholic schism (the Big Endian and Little Endian controversy); and the worship of abstract reasoning as well as the empirical philosophy (the ridiculous scientific experiments at the Academy of Lagoda such as extracting sunshine from cucumbers and building houses from the top down or the rational Houyhnhnms' superiority to the disgusting, emotional Yahoos).

"In Gulliver's Travels we study the historical and political events of eighteenth-century England. . . ."

In Alice's Adventures in Wonderland and Through the Looking-Glass we study nineteenth-century England: the satire is directed against the stuffy, arbitrary Victorian morality and assumptions (Humpty Dumpty's pontifications, especially); the views on education; the clash with Darwinism; the Oxford movement (according to Shane Leslie the hall is the Church of England; the doors, the High and Low Church; the keys are the scripture, the knave is Cardinal Newman, and the tarts are the thirty-nine articles); the Whig and Tory, Gladstone-Disraeli conflicts (Tweedledum and Tweedledee or the Lion and the Unicorn); and the wonderland of British politics in general (Alice is told that the chess game begins with William the Conqueror).

1984 parallels the horrors of communism in Russia during the 30's and 40's which Orwell observed first-hand during his stay in Spain during the Spanish Civil War. Big Brother is Stalin; Goldstein is Trotsky; the telescreens, thought police, reality control, doublethink and Newspeak represent the propaganda that is so vital to the success of the Party's control of individual citizens.

In 1984 . . . we hear of "the horrors of communism in Russia during the 30's and 40's. . . ."

On the universal level, we recognize the timelessness of the satire. The teacher can use this approach to help the students see the relationship of events from the past to their own experiences. A student would have little trouble in comparing Tweedledum and Tweedledee to Bush and Dukakis the 1988 election. In Lilliput, when Gulliver recounts the rope-dancing incident and observes one dancer, Flimnap, who is particularly adept, the teacher can explain that historically this represents Walpole who was dexterous in manipulating George I. The students are free to invent their own parallels today—when Bush says "Jump!" James Baker asks "How High?" or they might think of lobbyists jockeying for position among congressmen. Swift's masterpiece is full of such opportunities for drawing relationships between historical events and contemporary political gaffes.

In Alice the caucus race means pretty much today what it did to Dodgson though at that time it was a curious new word. The image of politicians frantically maneuvering and getting nowhere with everyone claiming to be the winner and demanding prizes is timeless; from it can come assignments challenging students to find similar examples. Alice's encounters in these new worlds provide many such opportunities.

In 1984 we recognize that Orwell's masterpiece is more than a prophecy; anyone who believes that the work's effectiveness is diminished now that 1984 has passed does not understand the importance of the universal implications of the novel. It is not a prophecy, nor is it merely a warning against communism; Orwell's warning is directed against any government or institution that seeks power for its own sake and for its own ends, denying the individual the right to keep "that one cubic centimeter" of the brain his own. Unfortunately, we

"Symbols . . . are ever-changing, a part of the creative process . . . the imagination. . . ."

continue to see Big Brother and the manipulation of reality; the Chinese condemnation of the students as traitors in Beijing actually came from the Ministry of Truth in the Chinese Communist party. How different are slogans such as "flexible freeze" and "peace-keeping missiles" from the doublethink of Orwell's anti-utopian novel? Words such as "disinformation" used to disguise the fact that a person in power is lying or "misspoke" to cover up ignorance, can illustrate our own society's manipulation of reality and our use and abuse of language to control thought. Students should be encouraged to look for similar examples; assignments in writing using bureaucratic jargon and transforming it into clear language are excellent exercises in the study of voice and style.

The universal interpretations are especially important in the classroom because they help the student understand the nature of symbols. Too often the student feels like Alice meekly listening to Humpty Dumpty tell her what everything means. Symbols are not static or determined by some arbitrary power; they are ever-changing, a part of the creative process (and in The Neverending Story we learn that it is the creative process, the imagination, which can keep the Nothing away). It is not the symbol that is important so much as the process of symbol making. Satire shows that particular symbols can work on many different levels. To some the Houyhnhnm episode reflects the English prejudice against the Irish (Gulliver observed that the red-headed Yahoos were particularly loathsome). Other students might defend the Houyhnhnms as Gulliver did—their calm acceptance of death and generous, communal spirit are certainly admirable. Others might see the relationship to prejudice in our own society or to the ideas of racial superiority and genetic selection during the Nazi regime. The White Knight is another intriguing symbol; to some, he suggests a kind, fatherly figure like Reagan or Bush. Others might see him as like the President for different reasons: he is bumbling and inept, though well intentioned. The important thing is that students recognize that the reasoning behind the symbol is what is important. They can share their different ideas and appreciate the variety of reactions as well as the way satire and allegory work on several levels.

Recommended Reading for Adults

Here is a list of other works which combine fantasy and satire. Since all good satire offends in some way, the teacher should be careful in selecting texts for the classroom. The works which are preceeded by asterisks contain adult subjects and language which might be objectionable to some.

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* ---. Still Life with Woodpecker. New York: Bantam, 1981.

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Charlotte's Web: Showing Them Enough

by Dean Thompson

Dean Thompson is Assistant Professor of English at Presbyterian College in Clinton, SC. A 1987 graduate of Vanderbilt University with a PhD in English, Dr. Thompson's special interests are in Southern literature, American literature to 1890, and film history and criticism.

One of my graduate professors once gave a tough writing assignment on the first day of class: we were to tell him in one paragraph why we were there. Young and nervous, most of us alluded to our lofty scholarly ambitions; but one rather prim-looking middle-aged woman came up with an unexpected response. I have never forgotten what she read to the class:

I am here to start over. My children are gone, and I should get on with my life. But I want them back. I want to take them to our lake once more and show them the beauty of a sunrise over the water. I want them to hear the crickets and frogs as the sky darkens each night. I want them to look at favorite pictures of those whom they have loved; I want them to write to and visit those people once more. I want to remind them to cherish the earth and the people who have given them sustenance. But my children are gone. And I wonder: did I show them enough?

I think of this passage every time I read Charlotte's Web. There is about this novel so much that is life-affirming and celebratory, for Charlotte's Web is an autumnal book in the best sense of the word; and it is with a touch of autumnal wistfulness--and sagacity, perhaps--that we respond. The eternal cycle of the seasons has never seemed lovelier than when we read the dying Charlotte's words to Wilbur on the last day of the fair:

> "These autumn days will shorten and grow cold. The leaves will shake loose from the trees and fall. . . . Winter will pass, the days will lengthen, the ice will melt in the pasture pond. The song sparrow will return and sing, the frogs will awake, the warm wind will blow again. All these sights and sounds and smells will be yours to enjoy, Wilbur--this lovely world, these precious days. . . ." (White 163-64)

Rarely has there been so poignant an illustration of the concluding couplet of Shakespeare's Sonnet LXXIII: "This thou perceiv'st, which makes thy love more strong, / To love that well which thou must leave ere long." One of the beauties of Charlotte's Web is that it reminds us what, as teachers and parents, we seek to pass along to our children. We want them to understand that in a world in which fear, separateness, and death are constant, we can still rejoice in the beauty of nature, the presence of miracles, friendship, compassion, and the triumph of love over death. Can we get across the most important of these themes to our children as they read? Can we move them beyond their grief at Charlotte's death?

"One of the beauties of Charlotte's Web is that it reminds us what, as teachers and parents, we seek to pass along to our children."

I think we can, if we take our cue from Eudora Welty's review for the New York Times in 1952. Written with love, her review reminds us that in this novel filled with "liveliness and felicity, tenderness and unexpectedness, grace and humor and praise of life," there are profound instances of growth, compassion, and humanity which we can show to encourage our children's own growth (Welty 49).

Take, for example, Wilbur's first meeting with Charlotte, when he is appalled by her diet of flies and bugs and thinks her "fierce, brutal, scheming, bloodthirsty--everything I don't like" (41). We know better, even at this early point; while Wilbur finds Charlotte beautiful, however, we are not likely to think a spider beautiful at all--and White's description of Charlotte's trapping, accompanied by Garth Williams's illustration (38), is not for the squeamish.

Why be friends with a pig?

Here is fodder for a fine discussion about overcoming first impressions and fears because of differences in appearances and habits. You might remind your children that there is no good reason why anyone should at first glance want a spider for a friend, even one as pretty as Charlotte. But Miss Cavatica defends herself handily enough, pointing out that she keeps the world from being overrun by bugs, and your children no doubt will defend her equally well. Here is where you can surprise them: ask them why Charlotte, in turn, should want to be friends with a pig. Toss out Charlotte's possible reservations, and help your children come up with Wilbur's replies:

Charlotte's reservations	Wilbur's replies
You have a big ugly snout!	It helps me dig for food.
You are very fat!	It keeps me warm in winter.
You lie around and do nothing!	On the contrary, I like to think, enjoy looking at the world, smell roses. (Note Charlotte's comments on being sedentary, pp. 60-61.)
You eat, eat, eat!	I get rid of food, and my slops attract flies to your web--I help you in that way.

You may want to move on to other animals' defenses of their features and habits which might put off others at first glance: a camel's unsightly hump stores water for journeys, a giraffe's long neck enables him to eat from trees and see for great distances, a snake's appetite for rats and mice helps protect our homes. Then, after a quick review of Wilbur's attempt to spin a web (56-60) and his realizing what he can and cannot do, you might shift your discussion to the handicapped, since so many children are initially frightened by wheelchairs, glasses, and braille books. Yes, someone in a wheelchair cannot run--so what? Ask your children what that person can do. There are many possibilities for projects here--having them close their eyes and listen to certain sounds and music as a way of illustrating the heightened sensory and imaginative experiences of the blind, for example. What can continually be reinforced is that different features, different habits, different ways of seeing the world and of living--those things which may make one apprehensive at first--need not scare people; many of these features, habits, and differences either make sense or can be overlooked. And behind these differences one may discover friendship.

Who is the better friend: Charlotte or Wilbur?

It is the theme of friendship--and totally unexpected friendship at that--which gives Charlotte's Web so much of its power among children. You can initiate fine discussion by simply asking if Charlotte or Wilbur is the better friend. Your children probably will point to Charlotte, of course, and you might reinforce their assertions by reviewing pp. 101-104, where Wilbur demands two bedtime stories from the exhausted Charlotte, and p. 143, where he asks if the project which Charlotte is making in the dark (it is her magnum opus, her egg sac) is for him. No, Charlotte wryly replies, she is making something for herself, for a change. These episodes remind us that Wilbur is still, even near the end of the book, a child, with a child's greed. Only when he is confronted with Charlotte's imminent death does he find the maturity to look beyond his own selfishness and do the right thing: take the egg sac back to the farm and leave Charlotte with peace of mind as she dies alone. Yet Charlotte, wonderful friend she has been, has not begrudged Wilbur in his demands; as she quietly notes, she has helped him because "'You have been my friend. That in itself is a tremendous thing. I wove my webs for you because I liked you'" (162). Here is a good time to focus on the unconditional nature of friendship by bringing in The Giving Tree, which provides a good parallel to White's book. Though Wilbur and the Boy have little in common except for incessant demands, both Charlotte and the Old Tree wish only for the happiness of their friends; both summon up their most unselfish gestures and greatest eloquence when they are literally spent with giving.

The absence of friendship, the horror of loneliness, is just as vividly portrayed: the beauty of Wilbur's friendship with Charlotte has been set up by Wilbur's humiliating search for a friend on pp. 27-31. Highlight for your children White's reminder that for Wilbur love is more important than food itself. To illustrate how loneliness can transform the spirit, you might point to Templeton. Now no one in the barnyard likes this rat; neither, it seems, does White; neither does Welty--not that Templeton's behavior provides much impetus for liking him. Yet this cynical, crusty rat briefly betrays himself when Wilbur pleads with him to get Charlotte's egg sac:

> "So it's 'Hurry up, Templeton,' is it?" he said. "Ho, ho. And what thanks do I ever get for these services, I would like to know? Never a kind word for old Templeton, only abuse and wisecracks and side remarks. Never a kind word for a rat." (167, emphasis mine)

"Wilbur retains his sweet nature, I think, because Charlotte's love for him is a continuation of Fern's love."

The bitterness here is not equaled in Templeton's other remarks; might he be saying that there is never a kind word for him because he is a rat--and thus condemned to be separate? Templeton's situation allows for a "What if?" type of discussion: How might Templeton be different if he had been treated with kindness? Or--to take the issue from another angle--how might Wilbur have been different if no one had offered him friendship? Wilbur retains his sweet nature, I think, because Charlotte's love for him is a continuation of Fern's love. We are not told that Templeton has ever been so fortunate. You might split your class into two groups and give each group a single sentence for the beginning of a story--"One day a lonely cat wandered into an alley," for example. Have each group come up with a story which encompasses the cat's life. In one group's story, the cat should find companions; in the story of the other group, the cat should remain alone. Give each group its guiding plot and let that group go where it will with its story; the emotional backdrop, you will find, will be supplied handily. Then after each group has presented its story to the other (the storytelling instinct should work well here) and noted the contrasting effects of loneliness and friendship, shift the focus to Templeton once more. No one needs to defend the rat's personality, of course; but your children may well be less quick to condemn him.

Certainly the loneliest moment of all comes with Charlotte's death. The heartbreak of the final paragraph of chapter XXI, "Last Day," lies not so much in the simple announcement of Charlotte's death, I think, as in the chill of the concluding sentence: "There was no one with her when she died" (171). We all know how inconsolable children become at this point (my upperclassmen can recall vividly how they wept for hours), and it is difficult to find the right words of comfort when we ourselves would like nothing better than a good cry.

We can best respond to their tears, however, with firmness. Point to two important passages in that same chapter. In the first passage Charlotte has just finished assuring Wilbur that he will live in safety and contentment for the rest of his days; responding to his tearful gratitude, she then becomes philosophical:

> "After all, what's a life, anyway? We're born, we live a little while, we die. A spider's life can't help being something of a mess, with all this trapping and eating flies. By helping you, perhaps I was trying to lift up my life a trifle. Heaven knows anyone's life can stand a little of that." (164)

In the second passage Wilbur, egg sac in his mouth, is being shoved into his crate when he turns and gives Charlotte a wink. "[Charlotte] knew he was saying good-bye in the only way he could. And she knew her children were safe" (171). Remind your children that these passages show that Charlotte knows she has done something worthwhile with her life; furthermore, she knows that both Wilbur's and her children's futures are assured. She dies knowing she has made a difference.

"Charlotte's life is far more important than her death."

If your children are still crying--and such probably will be the case--be very firm: "Listen to me. Suppose a friend came to you and said, 'Tell me about Charlotte.' Would you say, 'Well, she died. . . ?' No? Then what would you say?" At this point children should protest that Charlotte did wonderful things with her webs; that she was the best friend anyone could have; that she was smart; and, most of all, that she saved Wilbur's life. What they should realize, and what you should reinforce, is that Charlotte's life is far more important than her death. We grieve for her and miss her, yes, but we should keep in mind that Charlotte lived her life as a life ought to be lived; and, of course, in a sense she still lives on. Remind your children that Charlotte's three daughters remain to live with Wilbur, and have them notice the striking similarities between Garth William's illustrations on pp. 36 and 181. These illustrations are a comfort in the way they emphasize the unending cycle of life on the farm and the continuing presence of Charlotte's family for the rest of Wilbur's life. Remind your children, too, that Wilbur is very much a changed pig. His sweet nature and friendliness were present before he met Charlotte; but only through Charlotte's example did Wilbur learn how to be unselfish. The best of Charlotte lives on in Wilbur.

There are good opportunities for projects here. You might ask your children to design and compose the content for a plaque honoring Charlotte--a plaque that is to be placed where her web used to be in the barn. Or you might have them compose something to be read at a barnyard memorial service for Charlotte--or even have them write an obituary for Charlotte for a barnyard newspaper. These projects will force them to focus on Charlotte's life--and, we hope, see her life in all its triumph.

One of Wilbur's triumphs is the way he unfailingly appreciates the gift of life and the beauty of familiar surroundings. Though he tries to escape from the barn early in the book, he comes to love the atmosphere of this humble home.

> It was the best place to be, thought Wilbur, this warm delicious cellar, with the garrulous geese, the changing seasons, the heat of the sun, the passage of swallows, the nearness of rats, the sameness of sheep, the love of spiders, the smell of manure, and the glory of everything. (185)

It is small wonder that Wilbur is a pig close to White's heart; notice that White begins chapters III, VI, XI, XV, and XXII with the same sort of intensely

"What we try to teach our children is the power of seeing—the capacity to notice even the smallest things that come together to make up the warp and woof of our lives."

sensual and celebratory descriptions of life on the farm. What White communicates with such skill, and what we try to teach our children, is the power of seeing--the capacity to notice even the smallest things that come together to make up the warp and woof of our lives. You might have your children practice heightening their sensory responses by giving them time to wander around your classroom or library--this barn which keeps them warm and secure--and study something which they have taken for granted. (Hide your pocketbook before turning them loose.) Perhaps it is the collection of drawings on the bulletin board. Perhaps it is the sound of traffic; perhaps it is the steady hum of the clock. Perhaps it is the way sunlight falls into the classroom in the early afternoon. Advise them to work independently, and give them rein to notice what they will; their curiosity will do the rest. Space their reports throughout the week and let them learn from one another.

An alternate project, one which children may remember with special nostalgia, can be undertaken at home. Urge them to wake up early one morning and simply stay under the covers, listening and watching. (Of course it would be wonderful if this project could be done after spending the night with grandparents. No doubt some of our own memories of staying with grandparents include the joy of waking up early and sensing the tang of the cold air, the heaviness of quilts, the smells of coffee and bacon, and the sounds of voices and a droning radio.) As they watch their room lighten, hear voices, and smell breakfast, they will become aware that their world is shaking itself into life for another day. Have them write down their impressions, for what they notice will then retain its vividness. This project will not work well with everyone, of course, since some of our children come from unfortunate or tension-filled home environments. For others, however, noticing the sights and sounds of early morning will become habitual; they, like Wilbur, will be glad to greet each new day.

The concluding paragraph of Welty's review provides the impetus for a final project: "What the book 'proves'--in the words the minister in the story hands down to his congregation on the Sunday after Charlotte writes 'Some Pig' in her web--is 'that human beings must always be on the watch for the coming of wonders'" (Welty 49). As Dr. Dorian notes, the spider web itself is inexplicable and wondrous. If a film or slide presentation on spider webs is available, let your children see this miracle under construction. But keep in mind, too, that one continuous wonder for Charlotte and Wilbur is the eternal backdrop of the seasons which frames their lives and friendship. This unceasing cycle of death and rebirth is not nearly as apparent to our children, who often see time's steady tick as deadly dull: will Santa Claus, the Easter Bunny, and summer vacation ever get here? You can stoke their sense of the speed of the natural cycle by walking them out on the school grounds one bleak February day and taking a Polaroid snapshot of a particularly forlorn bush or tree. Take another picture every other week, arranging the pictures on your bulletin board (the children probably will become impatient during the first few weeks, since nothing seems to be happening); after the buds appear, take a picture every week, and then move up to twice a week. Your children, scanning the board, will then notice the contrast between the bare limbs and thousands of leaves, the ever-increasing speed of regeneration, and the rich greenness of the background. At this point you might remind your children that Wilbur and Charlotte's friendship lasted only about as long as it took for this lonely-looking bush or tree to burst into life--only a few months within one cycle of the seasons. And that brief friendship--joyful, defiant, and astonishing--may well be the greatest wonder of all.

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Some Pig

by Joshua Brockwell

Now Wilbur was no ordinary pig,
As a matter of fact he wasn't at all very big.
He was a "runt," some might say.
But he is remembered by many, to this very day.

Fern was the girl who saved Wilbur from harm
That bright sunny day in John Arable's barn.

Fern took Wilbur for her very own pet.
It sure was a good thing that they met.

Soon Wilbur moved to Zuckerman's farm.
There he met Charlotte, and she, too, saved him from harm.

Templeton, the rat, became Wilbur's friend.
He remained true to him, even to the end.

Charlotte's life ended that day at the fair.
Wilbur would not leave Charlotte's egg sac there.

It is true Wilbur was very small;
But in my eyes, he was ten feet tall.
With a heart so big,
That Wilbur was "some terrific, radiant, humble pig."

At the 1989 Fantasy Fair Joshua Brockwell's poem won first place in his grade division and took Grand Prize honors in the written competition. He was a third-grade student at East Side Elementary in Elizabethton, TN, and Anne Kitchens was his media arts teacher.

A Ludic Approach to Charlotte's Web

by Robert J. Higgs

A Professor of English at East Tennessee State University, Robert J. Higgs teaches courses in American literature, Appalachian literature, and sports and popular culture. Named Distinguished Faculty Member in 1972, he was one of eight finalists in 1984 for national Professor of the Year.

In this remarkable book E. B. White gives us a child's vision of play.

In my teaching and writing in the past several years I have advocated what might be called a "ludic" approach to literature, "ludic" meaning playful but including the idea of sports or competition as well. Certainly there is a difference between play and sports as the sports historian William J. Baker points out in his discussion of the terms "ludi" and "agonic": "Under the Romans sports became a show, a dramatic staged event for the purpose of diversion. The Latin word ludi was distinctly Roman. Whereas the Greek word for athletics, agon, meant a contest, ludi was a game in the sense of an amusement or entertainment. The same word was used for the players and actors in the theater: ludiones. It was a far cry from the Greek athletic ideal" (31).

"Play" conjures up the idea of theater but in the broader sense it means non-utilitarian activity engaged in for the joy of the activity itself. Play is non-instrumental in that it has no visible aim outside of itself. Athletics or sports, on the other hand, are based entirely on the idea of competition for a prize, winning and losing. Play tends toward the edenic; sports, in contrast, are agonic because their aim is scoring points. In Eden there were no words, no sin, and no economic order or competition. There was, however, play, as Anne Herbert reminds us in her delightful essay "Snake" in The Next Whole Earth Catalog:

> At first we did have fun just like he (God) expected. We played all the time. We rolled down the hills, waded in the streams, climbed in the trees, swung on the vines, ran in the meadows, frolicked in the woods, hid in the forest and acted silly. We laughed a lot. (31)

Then enters the snake who introduced scoring; that is, sports:

> It was different after that. We yelled a lot. We had to make up new scoring rules for the games we played. Other games like frolicking we stopped because they were too hard to score. By the time God found out about our new fun, we were spending about forty-five minutes a day in actual playing and the rest of the time working out the score. God was wroth about that—very very wroth. He said we couldn't use his garden anymore because we weren't having any fun. We said we were having lots of fun and we were. He shouldn't have got so upset just because it wasn't exactly the kind of fun he had in mind. . . . Really, it was life in Eden that didn't mean anything. Fun is great in its place but without scoring there's no reason for it. God has a very superficial view of life and I'm glad my children are being raised away from his influence. We were lucky to get out. We're all very grateful to the snake. (31)

Play and sports are different but for purposes of convenience I would like to regard sports as a category of play as Roger Caillois does in his important book called Man, Play and Games. Caillois sees competition, that is sports and athletics (Agon), as one of the four branches of play, the others being Alea (Chance), Mimicry (Simulation), and Ilinx (Vertigo or Whirling). (See table on next page.)

Classification of Games

	AGON (Competition)	ALEA (Chance)	MIMICRY (Simulation)	ILINX (Vertigo)
PAIDIA Tumult Agitation Immoderate laughter	Racing Wrestling Etc. } not regulated Athletics	Counting-out rhymes Heads or tails	Children's initiations Games of illusion Tag, Arms Masks, Disguises	Children whirling Horseback riding Swinging Waltzing
Kite-flying Solitaire Patience Crossword puzzles	Boxing, Billiards Fencing, Checkers Football, Chess	Betting Roulette		Volador Traveling carnivals Skiing Mountain climbing Tightrope walking
LUDUS	Contests, Sports in general	Simple, complex and continuing lotteries	Theater Spectacles in general	

Opposite tendencies that Caillois calls "paidia" and "ludus" span each of the four branches of play. Paidia is a type of "uncontrolled fantasy, frolicksome, impulsive, or capricious," while ludus represents the tendency toward "effort, patience, skill, ingenuity" (13). State lotteries and the Superbowl exhibit a great deal of "ludus"; spontaneous games at picnics a huge degree of "paidia." Basically sports in America have moved from unregulated frontier sports characterized by "tumult" and "immoderate laughter" to amazing complexity and sophistication such as the NBA playoffs. The terms "paidia" and "ludus" do not by themselves represent the admirable and the objectionable, respectively, but a fluid relationship between cooperation and competition. Some, such as Alfie Kohn, argue effectively that the necessity of competition is a myth. (See No Contest: The Case Against Competition.) Kohn certainly has a case, but I suspect competition may literally be in our genes as well as the urge to play and work cooperatively. I believe that we must look seriously at the relationships between competition and cooperation everywhere—in life and literature. Keeping in mind that such an approach—which I shall call a ludic approach—is only one among many, let us see what benefits might result from the application of this ludic approach to Charlotte's Web.

On the surface White's classic does not appear to deal with play at all, yet a closer reading shows that the theme abounds throughout, connected as always with the idea of Eden. The notion of play, in fact, is crucial to the story's meaning. "Saved from an untimely death" by Fern, Wilbur is also saved, for a while at least, from the knowledge of death, leaving him in a state of mindless pleasure. When Fern "waded into the brook, Wilbur waded in with her. He found the water quite cold--too cold for his liking. So while the children swam and played and splashed water at each other, Wilbur amused himself in the mud along the edge of the brook, where it was warm and moist and delightfully sticky and oozy" (10-11). This is perfect contentment. "Every day was a happy day, and every night was peaceful" (11). Note that here the conscious play of children is contrasted with the unconscious amusement—literally without thinking—of Wilbur. At the end of the story, however, the children, especially Fern, have lost interest in play, while Wilbur has learned how to sit still at home and turn at ease with the seasons from one thing to another, the very essence of higher play. Wilbur learns that play is not mere activity or desperation but "versatility" or what the ancients called *eutrapelia*. As in all other matters, his tutor in play was Charlotte.

In Mr. Zuckerman's barn Wilbur's circumstances are not nearly so happy as those in the great outdoors. It is "the kind of barn that children like to play in" (14), but for Wilbur, no longer a baby, it is anything but paradise. In his pen, though, he can still be near Fern: "He never had any fun—no walks, no rides, no swims." In his incarceration Wilbur isn't condemned to labor himself, but he is clearly removed from contact with the play of others. The pen in the barn is not exactly hell, but Wilbur obviously understands how Sisyphus felt in Hades: "'I'm less than two months old,'" he laments, "'and I'm tired of living.'" "'When I'm out here,' he said, 'there's no place to go but in. When I'm indoors, there's no place to go but out in the yard'" (16). As yet Wilbur does not know how to find happiness in his absurd condition.

"Play is a conscious activity undertaken for enrichment—or recreation of the tired soul."

If play, according to Caillois, is characterized in part by freedom, then Wilbur in his pen cannot play because he is not free; but when, following the advice of the goose, he escapes to Eden, the land of the apple tree, he is still not free. Freedom, we quickly infer, does not depend entirely upon physical barriers but in large measure upon a state of mind. Neither is it clear that Wilbur even knows how to play, especially by himself. Jumping and twirling in the air, Wilbur abandoned all restraint. "Pausing in the shade of an apple tree, he put his strong snout into the ground and began pushing, digging, and rooting" (18). This activity is certainly not governed by rules, another aspect of play as defined by Caillois. Wilbur does not strike us as a libertine, but he has little regard for boundaries of any sort. Like Adam and Eve, Wilbur breaks laws, first by breaking out and then by breaking the ground, rooting, under the apple tree. Now he, like them, must pay a price. "'Now the trouble starts,' Wilbur thinks when Mrs. Zuckerman announces his escape. 'Now I'll catch it'" (18).

Looking back, we now see that it was the goose that gave Wilbur some snaky advice, presenting Wilbur with the idea of play in the guise of abandonment. When he asks where he should go, the goose responds, "'Anywhere you like, anywhere you like, . . . Go down through the orchard, root up the sod! Go down through the garden, dig up the radishes! Root up everything! Eat grass! Look for corn! Look for oats! Run all over! Skip and dance, jump and prance! Go down through the orchard and stroll in the woods! The world is a wonderful place when you're young" (18). The goose in effect tells Wilbur to "be himself" which is not what play is at all. Play is a conscious activity undertaken for enrichment—or recreation of the tired soul. It is neither indulgence nor license, which is what Wilbur's rooting turns out to be. I'm not saying incidentally that Wilbur shouldn't have tried to get out, but only that he did not escape to freedom.

Wilbur cannot help what he is. True, his escape leads to his knowledge of death, but Wilbur's nature never changes. There is no prelapsarian and post-lapsarian Wilbur as in the case of Adam and Eve. There was no fall of pig to parallel the fall of man. Wilbur, we can be pretty sure, would as soon have rooted up the original garden of Eden as any spot outside it which basically is what he does in the story. Let me hasten to say that I am not for a minute suggesting that in actuality animals by their nature can't play. We know from experience and observation that they can and do play, and the story of Eiseley's innocent fox (210) is testimony to the elevated consciousness of animals which I believe must occur for humans or animals to play. True play is always recreative and joyous and never destructive and desperate. Animals can play, but White, for good reason, shows them reflecting, like humans, an ignorance of play and usually missing its meaning.

Just as Wilbur is desperate in his escape so too are the Zuckermans, Lurvey and the cocker spaniel desperate in efforts to capture him. All of the cheering of the animal spectators, their sideline coaching, and Wilbur's athletic ability do not make Wilbur's efforts to evade his captors a form of sports, which is characterized by competition. The melee at the edge of the woods then is closer to war than to sports. Wilbur "tried to follow the instructions his friends were giving him, but he couldn't run downhill and uphill at the same time, and he couldn't turn and twist when he was jumping and dancing, and he was crying so hard that he could barely see anything that was happening" (22). Wilbur is in agony but it is not the agony one can "delight" in which has traditionally characterized athletic competition. The struggle of Wilbur and the Zuckermans near the woods is not really the willful action of sports but triggered reactions. Wilbur is fighting for his freedom which he never understood or had a chance to appreciate. Freedom, this episode teaches us, is not a virtue but a condition, an opportunity for the practice of virtue or vice, indeed the sine qua non of both, an idea that lies at the heart of the theory of play and western religions as well. Put briefly, neither a desperate person nor desperate animal can play.

As yet Wilbur still doesn't know what play is. Play is something he glimpses rather than engages in. Play for him is an illusion. The word "illusion," as Caillois observes, comes from "in-lusio" which means beginning a game. This is what Wilbur wants to do, to begin a game, for him a very difficult matter. The reason is that for Wilbur there is little distinction between necessity and leisure, which comes from the Latin licere and means "to be permitted." Put another way, Wilbur confuses play with activity, as do most of us.

"As yet Wilbur still doesn't know what play is. . . . Put another way, Wilbur confuses play with activity, as do most of us."

The chapter entitled "Loneliness" centers on play which is contrasted with routine existence. In his security, Wilbur is thoroughly robotized. He has a comfortable place to sleep and food to eat, but both religion and theory of play teach that we shall not live by bread alone. As a higher conscious ideal, play is directly related to the theological virtues, especially love and friendship, which are often as illusory as play. Wilbur, remember, wants love as desperately as he wants play. "Wilbur didn't want food, he wanted love. He wanted a friend, someone who would play with him" (27-28). Note the equation of love and play.

The responses of the other animals are very telling and even predictable. The goose can play but is too busy with reproduction. "I do not play when there are eggs to watch." The lamb, usually a religious symbol of the highest order, turns snob. "Go play by yourself. I don't play with pigs." Both the lamb and the goose know how to play but choose not to. They have the ability to be eutrapelos beings (well-turning) but prefer not to use it.

With Templeton the case is different. He seems fated to live without the experience of play. "'Play?' said Templeton, turning his whiskers. 'Play? I hardly know the meaning of the word'" (29). The word "hardly" is a key here, for it means that Templeton might have some tiny instinct for play after all; as it appears, he is totally absorbed in the web of necessity, the opposite of leisure. Templeton calculates every move. Everything he does, no matter if it appears in the form of aid to Wilbur at the end, is done with the idea of compensation. In a sense Templeton is not conscious. All his actions are determined or predictable. He does nothing for the pure joy of doing or being. Every action must lead to some payoff, some reward apart from the action itself, or resulting from it, the reward usually being food. When Wilbur childishly defines play as what he can no longer do, restricting play to activity—"It means to have fun, to frolic, to run and skip and make merry—," Templeton replies, "I never do those things if I can avoid them. I prefer to spend my time eating, gnawing, spying, and hiding. I am a glutton but not a merrymaker" (29). The "merrymaker" or rather "the grave merrymaker" is the classic definition of the player as defined by Hugo Rahner in Man at Play. The "Merrymaker" is also the eutrapelos (well-turning) person or creature—that is, one who "turns well" from one type activity to another (Rahner 93-94). Templeton certainly is not representative of eutrapelos man, for he does not turn well from his habitual ways to the non-productive joy of play. Neither does Wilbur. Like all of us, Wilbur knows he is missing something, but to cure his malaise he simply attempts to stay in motion. Busyness, though, will not effect a cure for our spiritual malaise, as Thoreau informed us.

Wilbur is inclined to play but lacks knowledge more than opportunity. Templeton has the opportunity and possibly the knowledge but not the inclination. Hatred of play, as in Templeton, is a sign of profound moral inadequacy: "The rat had no morals, no conscience, no scruples, no consideration, no decency, no milk of rodent kindness, no compunction, no higher feeling, no anything" (46). Templeton belongs to "that class of whom Aquinas has aptly said, non molliuntur delectatione ludi 'they are not softened by the pleasure of play'" (Rahner 100).

Now what about Charlotte? Does she play? No, I don't think so. Like Templeton, Charlotte is caught in the web of necessity, but unlike Templeton she, like Thoreau, knows the value of friendship, which, like play, is always free and never for sale. Charlotte is a hunter, fisher, and trapper all, but she never hunts, fishes or traps purely for sport, only for survival as it is her nature to do. "A spider has to pick up a living somehow or other, and I happen to be a trapper. I just naturally build a web and trap flies and other insects. My mother was a trapper before me. Her mother was a trapper before her. All our family have been trappers. Way back for thousands and thousands of years we spiders have been laying for flies and bugs" (39). Charlotte is the classic trickster, spinning webs and catching prey.

Charlotte also has difficulty in distinguishing between leisure and necessity, for while Wilbur has only leisure, Charlotte is burdened by necessity. Unlike Wilbur, whose food is brought to him, she has to "work" in order to live. She is a symbol of homo faber, man the maker, in stark contrast to Templeton who is animal laborans, the laboring animal. In The Human Condition, Hannah Arendt distinguishes between the two by use of Locke's phrase, "the work of our hands and the labor of our body." Charlotte is an artist, literally a writer. In contrast to Templeton she never worries and never hurries. Like Thoreau, she is not desperate. With man, she says, "it's rush, rush every minute." Charlotte likes "to stay put and wait for what comes." When the time is right, she will spin her magic web, perform her deadly art.

Charlotte is "versatile" which means exactly the same thing as eutrapelia, the ability to turn well. "Versatile," says Charlotte, "means I can turn with ease from one thing to another. It means I don't have to limit my activities to spinning and trapping and things like that" (116). Charlotte can write, an ability which distinguishes her. Charlotte is remarkable. In a tone of humorous pedantry reminiscent of Thoreau, she remarks, "... each leg of mine has seven sections—the cosa, the trochanter, the femur, the patella, the tibia, the metatarsus, and the tarsus" (55). Like Thoreau and Annie Dillard, Charlotte knows the meaning of *multem in parvo*, much in little, and knows that miracles, like love, are to be discovered in the commonplace and lie within the very reach of those who can sit still and know.

> "... Charlotte knows ... that miracles, like love, are to be discovered in the commonplace and lie within the very reach of those who can sit still and know."

Charlotte knows too that work or art can be a form of play. Templeton labors; Charlotte works. He is a scavanger; she is an artist. All his hurrying and scurrying are pure drudgery. He has no appreciation of miracles and helps to preserve Charlotte's progeny simply through a business deal. As Charlotte says, "A rat is a rat." Charlotte herself is no bleeding heart. Wilbur realizes that she is "fierce, brutal, scheming, and bloodthirsty" (41). She is also his friend.

With Charlotte's advent into the story, play moves into another dimension, that of trickery and the public contest. Charlotte will save Wilbur not from his knowledge of death but from an early death because she chooses to and because, owing to her natural abilities, she is able to do so—Wilbur himself being helpless, unable to use his limbs in either work or play. Physically what Wilbur does best is root—almost analogous to Templeton's scavenging. After she has tried to teach Wilbur to run and jump and to twist and do backflips, all of which exhaust Wilbur, Charlotte admits to Templeton, "I'm not sure Wilbur's action is exactly radiant, but it's interesting" (101). Charlotte, though, can do all kinds of tricks. Not surprisingly, then, she concludes that the way to save Wilbur's life "is to play a trick on Zuckerman" which will be no problem because people are so "easy to fool." Note the alignment here of trickery and play seems odd when we remember that Wilbur associated play with love. Trickery also suggests an ability to perform, to turn a trick, to do the job, as well as mischievous and roguish action. A craftsman (an artist) may be quite different from someone who is crafty (a trickster), but Charlotte is both crafter and trickster, artist and player.

Trickery lies at the very heart of play, especially athletics. Think of the curve ball in baseball, the feint in basketball and football. Sports more than war reflect our evolutionary past. Evolution proceeds not by main strength and awkwardness but by cunning, deception, and camouflage. Ideally, Sports legitimize trickery, provide a theater for deception which we will not allow in the workaday world. We may admire the curve ball pitcher on the diamond, but we don't want any curves *off* the field.

I don't believe that Charlotte ever engages in play or sports in any conventional sense. Admittedly she plays a trick on Zuckerman and leads Wilbur into a contest that prolongs his life, but Charlotte doesn't play with any rules except those of her own making. Like the tycoons of sports, in a sense, she is in the backgound pulling strings—or tying them in Wilbur's behalf. Wilbur "competes" for a prize in a public place by merely standing up, no little undertaking. Wilbur doesn't strain or undergo any self-imposed agony and Charlotte remains hidden. Neither one is an athlete by definition. Neither are Wilbur's owners. Just as ancient athletes were rubbed down with oil, so Wilbur is made to glisten by means of a buttermilk bath. He takes on a radiance of strength and beauty, the ancient athletic ideal, but only through the intercession of others. It can be said that in his youth, Wilbur is the cause of play and competition in others, and his success and survival are due entirely to the artifice of another. True, Charlotte's artifice or trick may be regarded as a form of play, but it is not [illegible]ally open competition. Charlotte prefers to work in private which makes her an exceptional sort of player.

What can be said of the play of the people in the story? Even granting that the contest or competition is a form of play, it is difficult to argue that the Zuckermans are players. Wilbur's medal at the fair is the greatest moment in "Mr. Zuckerman's life," for "it is deeply satisfying to win a prize in front of a lot of people" (160). This is by definition the goal of the athletic agon, but neither Mr. Zuckerman nor Wilbur has undergone a great struggle in the contest at the fair. They win entirely through the intercession of others. Mr. Zuckerman is like the owners of racehorses who are neither athletes nor players, at most "sportsmen," which often means those who only watch the play of others. Mr. Zuckerman takes himself pretty seriously, but he does have a sense of humor; he is able, that is, finally to laugh with the crowd at himself following the dousing by Lurvy. Mrs. Zuckerman, too, takes matters pretty seriously, not able to turn easily to the matters of competition, being scared to death and admonishing Avery to tuck in his shirt and pull up his pants as he works with Wilbur's crate. Mrs. Arable finds the contest "fun" but she changes her tune when Avery, to the delight of the crowd and the reader as well, starts playing the clown after Lurvy has splashed him with water as well. Mrs. Arable does not appreciate spontaneity so crucial to play—especially in her own family—or the "immoderate laughter" characteristic of paidia and childhood.

As for the children, Fern of course plays with Wilbur, dressing him up as a little pig doll (mimesis), and Avery endears himself to the reader by acting like a fool at the fair, also a form of mimesis. They swing on ropes in the barn, Fern rides the Ferris Wheel, and Avery likes to coast on the sled in the snow—all types of ilinx. Fern becomes obsessed not as much with the Ferris Wheel but with memories of Henry Fussy. She becomes desperate and poor Avery remains trapped in the illusion that play is activity. "Coasting is the most fun there is," said Avery. To this Fern retorts, "the most fun there is is when the Ferris Wheel stops and Henry and I are in the top car and Henry makes the car swing and we can see everything for miles and miles" (173). For Fern and for most of us, it doesn't get any better than this. Her pet, though, grows far beyond these levels of play.

There is a real paradox here with Fern, something very sad. Fern puts away childish things, but she seems to lose that vision of a child which is necessary to enter into the Kingdom of Heaven, even on this earth. It is a child's vision of play that E. B. White has given us in this remarkable book—most notably by showing us among the humans and animals what play is not and finally through Wilbur what it might well be. It is not mere activity but, most of all, learning to see, not "fun" but joy, the name of one of Charlotte's children.

"Charlotte not only makes Wilbur's fallen world bearable but delightful, even miraculous."

Charlotte's tricks are suggestive of Easter, which is associated both with agony and play, sacrifice and resurrection. The powers of death, Wilbur's owners no less, could only be held at bay by a kind of artifice or trick, agon or competition, which only Charlotte among all the animal creatures had the ability to undertake and the sense of connectedness of life, the web of things, the grand amativeness to motivate her. Charlotte not only makes Wilbur's fallen world bearable but delightful, even miraculous. Wilbur understands perfectly that Charlotte's special kind of play and competition, her "versatility," had made him a special pig with a rare view of the play of the world.

"Life in the barn was very good—night and day, winter and summer, spring and fall, dull days and bright days. It was the best place to be, thought Wilbur, this warm delicious cellar, with the garrulous geese, the changing seasons, the heat of the sun, the passage of swallows, the nearness of rats, the sameness of sheep, the love of spiders, the smell of manure, and the glory of everything" (183). Ironically Wilbur learns to play not by physically trying to escape or getting bigger in public, swelling as it were instead of growing, but, like Thoreau and Charlotte, by staying put, seeing clearly, and becoming an expert in "home cosmography."

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Amanda's Jump-Rope Rhymes

by Amanda Flynn

Down by the river where the green grass grows
There sits Charlotte as pretty as a rose
Along comes Wilbur and kisses her on the cheek
How many kisses did she get?
1, 2, 3, 4, ...

Charlotte had a patch of babies.
One came out and then another.
Can you count how many came out?
1, 2, 3, 4, ...

In 1988-89 Amanda was a student in Mrs. Lowe's fourth grade at New Hopewell Elementary. Her librarian, Wilma Kate Greene, added these rhymes to the collection of original activities, games and writings which students composed following their study of Charlotte's Web.

Camelot in Gondor: Arthurian Material in Lord of the Rings

by Sonya Cashdan

Sonya Cashdan is Assistant Professor of English at East Tennessee State University where she teaches courses in American literature and developmental composition. Her interests include women's studies and fantasy literature.

J. R. R. Tolkien's well-loved fantasy epic (The Hobbit and Lord of the Rings, containing The Fellowship of the Ring, The Two Towers, and The Return of the King) percolates with his love of Beowulf, Norse and Irish folklore, the Mabinogian, linguistics, and philology. A reknowned scholar, Tolkien read and studied widely, infusing all of his writings with his eclectic and broad-ranging knowledge, reshaped and blended and revivified. But the most readily evident source for the play of Tolkien's fertile imagination is the Matter of Britain: the legends of King Arthur.

In structure, themes, characters, settings, events, and especially in the creation of King Aragorn, can be found ample evidence of Tolkien's fondness for Arthurian legend. The following brief overview of Arthurian material as adapted by Tolkien should provide teachers with ammunition to "fight the good fight" of showing students that literature does not exist in isolation; that the past does influence the present; that literary allusions are more than material for objective tests; that what we read can definitely affect how we perceive the world and how we think; or, as our students might say, "What goes around comes around."

Similarities of Structure

One similarity of structure between Tolkien's fantasy and his major source of inspiration is that both are epics: they deal not only with the fate of a hero but with the fate of an entire people (sometimes many peoples) or nation. Both feature larger-than-life characters whose battles, challenges, successes, and failures are intertwined with the fates of their countries. Each has one or more heroes who must face repeated adversity and who must undergo considerable pain and sacrifice for the sake of the lands and people entrusted to their care. Rather than choose a godlike Greek or Roman epic hero, however, Tolkien modeled Aragorn upon King Arthur, a man with believable strengths and weaknesses; his other heroes resemble knights or peasants more than Greek or Roman warriors.

Another similarity of structure is the role which Tolkien chooses for himself: adopting the convention of numerous previous shapers and users of the Matter of Britain, he poses as merely a "translator," as did many a medieval author who reworked history, legend, and folklore; in contrast, the composers of Greek and Roman epics claimed to be inspired by the Muses. Even the great Sir Thomas Mallory was molding and improving upon material gleaned from previous bards, historians, and troubadors when he composed Le Morte d'Arthur. Tolkien's alleged source for both The Hobbit and Lord of the Rings is an expanded version of Bilbo Baggins' diary, fleshed out by Frodo and called, because of its binding, The Red Book of Westmarch. Tolkien claims to have come into possession of a copy of this book, which had been further amended and updated by a scribe appointed by King Aragorn at the beginning of the Fourth Age. This volume is primarily a "history," cherished by the hobbits because it details their part in the War of the Ring and the downfall of Sauron.

Like Arthurian legend, Lord of the Rings contains great attention to geographic and topographic detail: both Arthur's knights and Aragorn's comrades must traverse mountains, caves, swamps, seemingly impenetrable forests, deserts; both must sail or ford swift rivers; both encounter the forces of nature appropriate to their geographic locations. Arthurian legend includes careful documentation of place names, some imaginary, some real; Tolkien's epic does the same. Middle Earth is obviously modeled upon the British Isles and western Europe, so most of the adventures Tolkien relates occur in the same general regions where the real Celtic and British kings upon whom the Arthurian legends are based actually lived. As the names in Arthurian legend reflect the history of various invasions and occupations, so do the names in Middle-earth reflect the changes that the lands have undergone (Minas Ithil, for example, meant Tower of the Moon, but when it was captured by Sauron, its name was changed to Minas Morgul, Tower of Sorcery). Cirith Ungol, the Spider's Pass through which Sam and Frodo must struggle to enter Mordor, is a name equally as forbidding as the Castle Perilous which Arthur's knights must face.

Another structural similarity is that both epics feature quests of various sorts, and both are what Northrop Frye dubs "tapestry romances," with myriad strands of interwoven plot and characterization. The quests of the individual knights in Arthurian legend, for example, are part of a larger quest for the ideal king and the ideal kingdom; woven together, the adventures of the individual knights form a background for the central characters: Arthur, Guinevere, Merlin, Lancelot, and their antagonists Morgan le Fay and Mordred. The strands in Tolkien's epic are even more complicated, reaching back to the First Age when Middle-earth was created and the Enemy first appeared; the Nine Walkers who set out to destroy the Ring of Doom simply add another chapter to a story which has been going on for millenia—as Sam asks Frodo, "Don't the great tales ever end?" The adventures of Aragorn's companions are both background and catalyst for the fortunes of Aragorn, Arwen, Gandalf, and their antagonist Sauron. (One difference between the epics is that Tolkien includes dual heroes: Frodo is equally as important as Aragorn.)

The final major structural similarity between the two is that each epic creates a secondary universe based firmly on reality: several kings, including at least two named Arthur, and several actual battles form part of the Matter of Britain. Humans share the stage with mythical beasts; magical castles appear among real towns and forests; real languages (primarily English, with a sprinkling of Latin and French) are spoken even by the supernatural characters. In Tolkien's epic, even dwarves, elves, and hobbits display believably human characteristics, speak the "common speech" known as Westron (which is actually English; the Riders of Rohan speak Old English), and meet with believably human difficulties. They enjoy good food and good beer; they like to sing and joke and tell tales; they enjoy companionship and good-natured rivalry. Both universes are believable because they contain so much of ordinary reality, yet both are fascinating because they also contain magic and mystery.

Similarities of Theme

As the quest motif forms part of the structure which Lord of the Rings shares with the Arthurian legend, so it also comprises one of the major themes of each work, with a twist: Arthur's knights seek to recover a treasure (the Grail), whereas Frodo and company seek to destroy one—the Ring of Doom. As Arthur's knights are tested individually by their degrees of success and failure in seeking the Grail, so Frodo's companions are tested by their reactions to the terrible responsibility of seeking to destroy a nearly cosmic menace. Several of Arthur's knights, as mentioned above, undertake individual quests of various sorts; several of Tolkien's characters do the same. In nearly every case, an individual's adventures require him or her to undergo rites of passage similar to those faced by the knights: nothing ventured, nothing gained. What is ventured (and often lost) might include innocence, physical comfort, security, or life itself; what is gained might include maturity, integrity, strength of character, or absolution. The major quest in Arthurian legend is overtly Christian; the quest in Tolkien's epic may also be seen as Christian, in that it seeks to overthrow a definitely Satanic foe, although Tolkien despised pure allegory because it left nothing to the reader's imagination.

Another theme shared by both epics is an emphasis on loyalty: loyalty to liege-lord (Arthur or Aragorn) as well as loyalty to ethical standards and to one's comrades in adversity. The knights are usually loyal not only to Arthur but also to one another, to their ladies, and to their duties; Tolkien's various protagonists are loyal to Aragorn, Galadriel, their companions in adversity, their individual races, and their individual codes of honor. Interwoven with the theme of loyalty is the theme of facing a moral imperative which might result from someone else's immoral choices. The sins of the fathers are visited upon Arthur and his Round Table as they are upon the heirs of Isildur and the free peoples of the West; both Arthur and Aragorn must deal with various mistakes and various sorts of betrayal as each strives to unite or reunite a kingdom.

As is suggested above, a continual struggle between good and evil pervades both epics, and the invocation of deity permeates both: Arthur and his court, of course, invoke the Christian God (although the Matter of Britain is liberally sprinkled with pagan elements); the defenders of the West invoke the protection of the Valar, guardian angels of sorts who helped to shape the world. Sometimes evil is disguised: Morgan le Fay appears beautiful, but her soul is wicked; other "fair maidens" in Arthurian legend veil hidden dangers. In Lord of the Rings, even the totally wicked Sauron formerly appeared as an angelic being of incredible beauty before his true nature began to manifest itself. As evil is often disguised, occasionally good is concealed for a time: Arthur makes his first public appearance as a callow youth, an unimportant younger brother; Aragorn appears in the inn at Bree as a worn and weary Ranger of the North. When Lancelot arrives at Camelot, he seems arrogant and self-centered; Frodo and the hobbits appear almost sybaritic in their love of the table, but there is much more to these peace-loving halflings than meets the eye.

Similarities of Character

As the epics share structure and themes, so they share certain character types, both animal/monster and human. Both epics, of course, feature war horses; both abound with ordinary domestic animals—but the really interesting beasts are definitely out of the ordinary. Among the magical animals and monsters in Arthurian legend are Tyrch Trwyth (a ferocious boar), Caval (Arthur's dog, buried with great honor, whose cairn kept changing size), assorted dragons, the Questing Beast, and various talking creatures, especially birds. Tolkien's world includes sentient eagles, ravens, and horses, some of whom are capable of speech; a cynical dragon named Smaug; the pterodactyl-like steeds of the Ringwraiths; half-human orcs and humanoid trolls; ferocious Balrogs from the depths of Moria; and the loathsome Shelob, a giant and wicked arachnoid who guards the Hidden Pass into Mordor.

In addition to magical animals, both epics include magical or enchanted people: the Lady of the Lake, the nymph Nimue, and the treacherous Morgan le Fay are among the more-than-human women of Arthurian legend. Lord of the Rings features an enchanted race, the elves, of whom we meet Galadriel and Arwen; their kin, mentioned in legend and song, include Elbereth the "star-kindler" and Luthien Tinuviel, who chose to marry a mortal and thus helped to found the race of Kings of the West. Although the magical women in Arthurian legend are as likely to be malevolent as benevolent, those in

Tolkien's epic are unfailingly virtuous, wise, and beautiful. The magical men, however, are a different story: Saruman the wizard and the nine human kings who have become Ringwraiths with supernatural powers are definitely evil. Balanced against them are such wholesome characters as Tom Bombadil, a master of trees and growing things; the Ents, a giant race of tree-herds who marshall their woody troops in defense of Rohan; the wise and ancient elf-kings Elrond and Celeborn, and the mighty wizard Gandalf, prime mover in the long war against Sauron and his minions. In Camelot, the white magic of Merlin prevails (until he becomes entangled in the webs of Morgan le Fay through Nimue), and Sir Lancelot's faith enables him to perform a "magical" miracle of healing; there are no warlocks per se.

Similarities of Place

Where we find magical beings, we expect to find magical places, and both epics contain them: Camelot itself is imbued for a time with an almost mystical aura, and the island of Avalon is a source of inspiration, healing, and mystery; it is there that Arthur is taken for his healing, to await the appointed time for his return in the dim and distant future. In addition, various magical castles and forests form backgrounds for several of the tales. The "enchanted" lands in Tolkien's epic include Rivendell and Lorien, the last major enclaves of the elder races in Middle earth, and the "undying lands" of the Uttermost West, to which the elves and various weary heroes may retreat when their tasks are completed. As Arthur was taken to Avalon, so Frodo is taken to the "undying lands," passing into the West for healing and peace. Merlin's Crystal Cave radiates with benevolent magic; Sauron's realm of Mordor pours forth evil enchantment, as do the towers of Dol Guldur and Minas Morgul (and for a time the tower of Orthanc). Besides possessing a certain enchantment, Camelot parallels Minas Tirith, capital of Gondor, as an ideal city and a seat of kingship, although Camelot wanes and Gondor waxes as the epics end.

Similarities of Events

Another Arthurian facet incorporated into Lord of the Rings is a similarity of events, among them the afore-mentioned betrayal by both friends and enemies. Lancelot and Guinevere, dearest to Arthur's heart, betray him by falling in love with one another. Mordred and Morgan le Fay, ever Arthur's enemies, betray him or seduce those around him into betrayal at every opportunity. In Lord of the Rings, Saruman begins as a "good" wizard but becomes little more than a tool of Sauron, betraying the White Council and the armies of the West. Grima, counsellor to Theoden King, shrivels into Wormtongue after being seduced by Saruman; only the timely intervention of Gandalf prevents Wormtongue's betrayal from demolishing Rohan and threatening destruction for Gondor itself.

Similarities of Monarchs

Although Arthurian influence appears in all the ways mentioned above, Tolkien's greatest debt to the Matter of Britain occurs in his creation of Aragorn, Elessar the Elfstone, heir of Isildur and last survivor of the Numenorean Kings. Both Arthur and Aragorn are children of prophecy: it had been prophesied that England would someday receive a king, a savior of his people, who would unite the country in peace. Similarly, prophecies hundreds of years old predicted that the heir of Isildur would reclaim the lands of the West from Sauron and establish a reign of peace and prosperity. Each ruler-to-be dwells in secrecy until the time of his revealing, and each is revealed by possession of a magical sword: only Arthur can pull Excalibur from the stone in which it has been embedded, thus proving himself the rightful king of England; the time for achieving unity and peace is at hand. Aragorn possesses the shards of Narsil, renamed Anduril (Flame of the West), the sword which had been Isildur's and which had once cut the Ring of Doom from Sauron's hand. Only the heir of Isildur can wield

Isildur's sword; when it is reforged in Rivendell, the time for facing Sauron and overthrowing the Darkness is finally at hand.

Like Arthur, Aragorn has been promised long life: the Fays promise Arthur not only normal life on earth but also healing with a return to mortal life at some later time; Aragorn will live for more than two centuries because of his Numenorean heritage. Like Arthur, who is educated by the wizard Merlin, Aragorn is educated by supernatural beings: the elves. Both kings are advised by wizards in their adult lives (Arthur by Merlin and Aragorn by Gandalf); both seek wisdom; both love deeply; both are able to command love and loyalty from their subjects, loyalty even unto death. Like Arthur, who often leads his knights in battle, Aragorn is physically hardy and brave; both are warriors as well as peace-makers. Yet, although both desire peace for their kingdoms above all things, neither fears war if war will eventually secure or preserve that peace.

Despite the similarities between the monarchs, Tolkien has made the Matter of Britain his own, changing the destinies of the rulers. Camelot flourishes for many years but eventually disintegrates through betrayal and treason, leaving the Round Table in shambles and the kingdom similarly disrupted—the only positive note is the promise of eventual renewal after Arthur's healing on Avalon. Aragorn's reign, in contrast, inaugurates a new age in which the race of men will eventually supplant the elder races, who will seek haven in the Uttermost West: great gain is usually accompanied by loss.

Arthur, after a few years of glory, loses queen and kingdom; in contrast, Aragorn gains until his own death a queen who will love him only—but Arwen must lay down her immortality to become his bride. Unlike Camelot, Gondor will be both wide-reaching and long-lasting, and Aragorn will reign for scores of years. Arthur dies without a legal heir, since he and Guinevere are childless; Aragorn leaves a son to reign in his stead (the Appendix to the trilogy makes this fact clear). Arthur's reign ends in war; Aragorn's, in peace.

Tolkien's epic maintains its own unity, integrity, style, and charm. He is not merely reworking a batch of old tales along with fragments of history and legend; instead, he is creating a new world, sharing his vision of life as it might have been. Perhaps the Fays' promise of long life to King Arthur finds its fulfillment in Tolkien's creation of Middle-earth and King Aragorn, the spiritual descendant of "the once and future king."

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Ashpet Jump-Rope Chants

by students from Memorial Elementary School, Bluefield, WV

Ashpet, Ashpet,
Where do you go?
Up the mountain
High and low.

Ashpet, Ashpet,
Where do you sleep?
Near the chimney
Where I sweep.

Ashpet, Ashpet,
What do you do?
Wash the dishes
And lose my shoe.

How many dishes
Do you wash?
1 - 2 - 3 - 4 - 5

by Kerri Bartley,
Ragad Kanawati, and
Rahaf Kanawati

Trim your heels!
Trim your toes
Under the tub
The slipper goes!

1, 2 where are you?
3, 4 she's on the floor.

They'll try to hide her
But they will fail
Because I've heard
This 'Appy tale.

by Angela Buzzo
and Kray Davis

Ashpet, Ashpet,
Dressed in red
Go in yonder
And make that bed.

How many beds did
She make?
1 - 2 - 3 - 4 - 5

by Jamie Boileau,
Holly Colobro, and
Nikki Lubliner

At night I lie in bed
and dream
Trying to think of a
fantasy theme!

by Brandon Bowman

It's Just a Story: Reflections on a Culture that Does Not Value Storytelling

by Jeffrey B. Gold

Jeffrey B. Gold is a Professor of Philosophy at East Tennessee State University where he teaches courses in Greek philosophy, eastern philosophy and mysticism. His current research project is entitled "Spiritual Zionism."

A colleague of mine, John H., grew up as an avid reader. When he entered Junior High School, he was introduced to the largest library in town. Upon entering the library, he saw thousands of volumes. Rather than being excited, John was simply overwhelmed. He said to himself, "I'll never be able to read that many books." So, he realized that he needed a system to separate, so to speak, the wheat from the chaff. Since he couldn't read all the books, he would read only the most important ones. Which were the most important? "Well," he reasoned, "we read in order to learn. And learning means the acquisition of knowledge. And, what is knowledge? The understanding of or recognition of truth." So, John decided that he wanted to read books that led him to truth, books that contained factual or true information. As we all know, fact contrasts with fiction. Facts correspond with reality, fiction with fabrication. So, John took a solemn vow at the age of thirteen, a vow which he kept for three full years, never to waste his time reading fiction when there was so much truth to learn.

Unfortunately, this story gives us some insight into our own culture. Although John's love of reading may be somewhat unusual in our society, his attitude towards fiction and fantasy is not. In our scientific, technological age, we accept the premise that it is science that leads us to truth. Storytelling, fiction, and fantasy are, at best, simply vehicles for entertainment, and, at worst, misrepresentations of the way things are. What we seem to have lost, what we seem not to recognize is that certain truths can be best, and perhaps only, demonstrated through fiction, fable, and myth. We seem not to recognize that myth can be a legitimate vehicle for getting at truth.

One of the prominent philosophers of the twentieth century, Ludwig Wittgenstein, said: "What can be shown cannot be said." Wittgenstein's point is that certain truths (for Wittgenstein, this would include the truths of ethics, aesthetics, and theology) cannot be stated or described by a series of definitions, postulates, or axioms. Although those truths cannot be stated, they can be shown by means of stories, examples, and pictures. It is interesting to notice that the thinker who exerted the most profound ethical influence on Wittgenstein, viz., Tolstoy, did not write philosophical treatises on ethics, but rather novels and a collection of twenty-three mythical tales (Janik 177, 198-99; Engelmann 79-81).

But Wittgenstein does not represent the mainstream. In our culture, we recognize that fiction contrasts with fact. Fact represents truth, so fiction must represent falsehood or untruth. Notice how easily we say, "It's just a story." The word "just" is the key. It indicates how little we value stories. We don't say things like: "It's just a million dollars" or "It's just salvation."

How did this cultural prejudice against stories and myths get started? I believe it began with the Greeks, specifically the Greek philosophers. In order to demonstrate this, I shall engage in some intellectual history. This history will, of necessity, be an over-simplification. I hope it will be valuable nonetheless.

Athens vs. Jerusalem

Western culture has two major roots: the Hebraic root which culminates in Judaism and Christianity; and the Greek root which culminates in Western science and technology. The Greek and Hebrew cultures grew up independently for centuries. There was no Greek influence on Abraham, Isaac, Jacob, Moses, Isaiah, or David. Nor was there a Hebrew influence on Homer, Sophocles, Herodotus, Socrates, Plato, or Aristotle. Eventually (during the first and second centuries B.C.) the two cultures met in what is known as the confrontation between Athens and Jerusalem. The curious amalgamation of these two very different cultures is the basis of Western civilization.

The Hebrew people are a storytelling people. The most sacred book in Judaism, the Torah, is a collection of stories: the story of creation, the story of Adam and Eve in the Garden of Eden, the story of Cain and Abel, the story of Sodom and Gomorrah, the story of the binding of Isaac, the story of Joseph and the coat of many colors, the story of Moses and the exodus, etc. Jesus, many centuries later, remained true to his tradition by teaching by means of parable. The parables of Jesus remain the very center and heart of his teachings. In four short Gospels, he tells literally dozens and dozens of different parables: parables about farmers, merchants, wedding feasts, talents, pearls, watchful servants, prodigal sons, mustard seeds, fig trees, etc. Stories are absolutely crucial to Jewish culture. Even thousands of years after the writing of the Bible, we still can see the central role of story in Jewish thought when we look at the works of Sholom Aleichem and Isaac Beshevis Singer.

"What is essential to stories in the Hebraic world view is not simply their entertainment value. What is central and crucial is that stories serve an explanatory function. . . ."

What is essential to stories in the Hebraic world view is not simply their entertainment value. What is central and crucial is that stories serve an explanatory function, i.e., we explain difficult concepts by pointing to examples or telling stories. Let us look at a simple case. What is a zhlub? The best place to look is a lexicon such as The Joys of Yiddish, a Yiddish-[1] English lexicon. One of the entries under zhlub reads:

> A Jew came running into a railway station, the perspiration pouring down his face, panting and crying, "Stop, train, stop!" A zhlub said, "What's the matter?" "I missed my train!" the man exclaimed. "By twenty measly seconds!" "The way you're carrying on," said the zhlub, "one would think you had missed it by an hour!" (Rosten 455)

We find a similar type or kind of "definition" for nebech:

> A nebech pulled into a parking place on a busy street in Tel Aviv. Along came a policeman. "Is it all right to park here?" asked the nebech. "No," said the cop. "No? But look at all those other parked cars! How come?" "They didn't ask." (Rosten 266)

In both of the preceding cases, we explain the meaning of a term or concept by pointing to an example or telling a story or describing a particular incident. The emphasis is on particularity, individuality, specificity. If you want an explanation of the nature of freedom, a representative of the Hebrew culture will tell you the story of Moses and the exodus; if you want an explanation for the existence of suffering, you'll hear the garden of Eden story; if you want an explanation of the kingdom of heaven, you will hear about a farmer who planted wheat and had to deal with the tares that grew up in the wheat field.

This method of explanation contrasts dramatically with methods of explanation found in Greek philosophy. In Greek philosophy the emphasis is on the general, the universal; it is not on the particular or the concrete. According to Aristotle, this began with Socrates who was "the first to fix his thought on definitions" (Aristotle 987b 1-3). In the same passage, Aristotle says that it was Socrates who "sought the universal" (Aristotle 987b 1-3).

This fits well with Plato's first-hand account of Socrates. In the early dialogues of Plato, Socrates is constantly asking the citizens of Athens for definitions or general characterizations of ethical terms. In the Laches, he asks two generals for a definition of "courage." In the Euthyphro, he asks a religious expert for the definition of "piety." In the Republic, he asks for an account of "justice"; in the Meno, it is "virtue" he is after; and in the Charmides, "self-control." All of those dialogues have the same structure. Socrates asks his "What is X?" question (What is piety, courage, justice, or self-control?); and his interlocutor responds (as a representative of the Hebrew culture might) with a story, an example, or a specific case of the virtue in question. Socrates then says "You have not answered the question which I intended to ask" (Plato 190e). Socrates points out that he is not looking for instances or examples of courage, but "the common quality, which is the same in all these cases, which is called courage" (Plato 191e). Socrates does not want a portrait of one courageous act; he wants to know what all courageous acts have in common. The same is true for the other virtues. Socrates wants a general or universal definition.

"Stories and myths are concrete and personal."

To briefly summarize, for a Hebrew, you explain what something is by citing an example or telling a story. For a Greek, you explain what something is by giving a general characterization, by uniting all the particular instances under a common definition. To illustrate this, if one were to ask a Hebrew, "What is a triangle?" he might draw one in the dirt. If you were to ask the same question to Socrates, he would say "a plane figure bounded by three straight lines." Ask someone who is Jewish about the nature of freedom, and every year, just after the spring equinox, you will hear a story, told and re-told, year after year, generation after generation. The story is the story of the exodus. Ask a philosopher trained in the Greek tradition of universal definition, "What is freedom?" and the answer is likely to be "Freedom is the ability to do what you desire."

The importance of stories in the Hebraic tradition is obvious from this Jewish story about stories:

> When the great Israel Baal Shem Tov saw misfortune threatening the Jews, it was his custom to go into a certain part of the forest to meditate. There he would light a fire, say a special prayer, and the miracle would be accomplished and the misfortune averted. Later, when his disciple, the celebrated Maggid of Mezeritch, had occasion, for the same reason, to intercede with heaven, he would go to the same place in the forest and say: "Master of the Universe, listen! I do not know how to light the fire, but I am still able to say the prayer." And again the miracle would be accomplished. Still later, Moshe Leib of Sassov, in order to save his people once more, would go into the forest and say: "I do not know the prayer, but I know the place and this must be sufficient." It was sufficient and the miracle was accomplished. Then it fell to Israel of Rizhin to overcome misfortune. Sitting in his armchair, his head in his hands, he spoke to God: "I am unable to light the fire and I do not know the prayer; I cannot even find the place in the forest. All I can do is tell the story, and this must be sufficient." And it was sufficient. (Wiesel 167-68)

Earlier in this essay, I pointed out that Western civilization has two roots, Greek and Hebraic. They met, clashed, merged; and the result is a hybrid culture. But there is a way in which Athens won a very subtle victory in the confrontation with Jerusalem. Hebraic ways of thinking became Hellenized. Judaism and Christianity became Hellenized. One can find several examples of this in the early Church. In the Nicene Creed (in the year 325 A.D.) and the Council of Chalcedon (451 A.D.), the Church Fathers explained the doctrine of incarnation by using the vocabulary of the Greek philosophers. The Father and the Son were described as having the same substance (the Greek word the Church Fathers used was ousia). This is an Aristotelian, not a Biblical, way of speaking. In other words, Biblical doctrines were being interpreted through the lens of Greek philosophy.

The attitude that the Church Fathers took more than 1500 years ago is still prevalent today. The only difference is that the Church Fathers took the Hellenizing stance consciously and intentionally.[2] Today, we interpret scripture from a Greek perspective without even knowing that we are doing it. For example, a fashionable position today is to advocate "creation science." The debate between the evolutionists and creationists revolves around the issue, Which science is better: Darwinian Science of evolution or Biblical Science of creation? Notice that the whole debate assumes that the authors of the Bible were scientists (and not storytellers). Why should we assume that? Because we have been so influenced by the Greeks that we demean and devalue stories, myths and fables. In other words, we say to ourselves: The Bible represents truth. Since the only way to reach truth is through science, the Bible must be science. Closely related is this way of thinking: The Bible represents Truth. Myth and story represent fiction. Therefore, the Bible cannot be myth or story. But to take this stance is already to have been brainwashed by the Greeks. As I have tried to argue, it is a thoroughly un-Hebraic and un-Biblical stance. Not only were the authors of the Bible storytellers, but Jesus and subsequent generations of Jewish teachers and Rabbis were storytellers. Stories have always been the major teaching vehicle in Judaism. If I am correct, then the irony is that the creation scientists, in their attempt to defend Biblical doctrines, are assuming (unbeknownst to them) an un-Biblical if not anti-Biblical perspective. The problem with creation science is not so much that it is bad science, it's that it is bad theology.

But this is just the tip of the iceberg. The attitude of those who embrace creation science is simply a symptom of a deeper and more pervasive outlook. It is the outlook that culminates in the adage: "It's just a story." It is the viewpoint that science is the one and only avenue to truth. Since science is the only path to veracity, myth and story cannot have a pedagogical function, only a recreational one.

"In Campbell's view. . . myths help us to experience the rapture of life, the mystery of life, and awe before this mystery."

In The Power of Myth, Joseph Campbell suggests the opposite. He states: "But there is a fourth function of myth, and this is the one that I think everyone must try today to relate to—and that is the pedagogical function, of how to live a human lifetime under any circumstances. Myths can teach you that" (Campbell 31, emphasis added). Campbell speaks of the pedagogical and teaching function of myth and story. Myths and stories can teach us how to live. Perhaps that is why Wittgenstein treasured Tolstoy's Twenty-Three Tales more than any of the standard philosophical treatises on ethics. Perhaps that is why Jesus told the lawyer the story of the Good Samaritan rather than engaging in an intellectual debate about "Who is my neighbor?"

In Campbell's view, stories and myths teach us about life by helping us to experience life. To be more specific, myths help us to experience the rapture of life, the mystery of life, and awe before this mystery.[3] Campbell states:

> Anyone who has had an experience of mystery knows that there is a dimension of the universe that is not that which is available to his

> senses. There is a pertinent saying in one of the Upanishads: "When before the beauty of a sunset or of a mountain you pause and exclaim, 'Ah,' you are participating in divinity." Such a moment of participation involves a realization of the wonder and sheer beauty of existence. (Campbell 207)

This experience of life, of the wonder of life, of the rapture that is associated with being alive is lost to our modern, scientific, technological age. Virtually everything in our world is an it; there are no more thous. My suggestion (following Campbell) is that it is through myth and story that we can recapture the experience of being alive, re-awaken the experience of the wonder of life. Stories and myths are concrete and personal. They are not general and abstract. Insofar as they are personal, they can speak to us in ways that even the most profound abstract definition cannot. Because stories and myths speak to us on a personal level, they can reveal truths that impersonal, abstract analyses cannot. I believe that is why Jesus did not give an abstract account of the kingdom of heaven. He told parables. There are certain truths that can be revealed in story, parable, and myth that can't be disclosed by universal definition. What can be shown cannot be said.

Notes

[1] This idea is taken from Roger Jones' paper "What is a Schlemiel? Or How to Think about Abstract Terms in Science." Much of the inspiration for this paper and some of the ideas in this paper have their origin in Jones' paper.

[2] Williston Walker suggests that the decision to use the word *homoousion* (of the same substance) was a political one on the part of Constantine.

[3] See Campbell, pp. 5-6, 9, 31, 207-10.

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An Ode to the Hobbit
by Meggie Mills

The hobbit we know is very small.
It tries to be good to one and all.
He eats his meal on a very small seat
And brushes the hair off his fuzzy feet.

One day Gandalf met the hobbit outside.
"I have a great adventure for you," he cried.
The hobbit didn't know if he should do it or not,
But then he thought and thought and said, "Why not?"

Now Bilbo, the hobbit, was brave, that was true,
But he met so many enemies he didn't know what to do.
He fought wolves in caves and spiders under logs,
But the meanest of all was a fierce dragon Smaug.

Gollum was a slimy thing who lived in a cave.
His questions were riddles much like a maze.
Gollum's ring was very powerful; this Bilbo knew,
But giving it back to that creature would be the wrong thing to do.

So please read The Hobbit;
It's long and that's true,
But it's full of excitement
And adventures all through!

A Hobbit
by Kim Storey

There was a hobbit who was very neat
From the top of his head
Right down to his feet.

A wizard named Gandalf
Came to the hobbit one day
Sat down, blew colored smoke rings
And this is what he did say:

"Come along and have an adventure with me."
And this is what he told:
"Come help me and twelve dwarves
To claim their long forgotten gold."

So he went with a reluctant heart,
Dodging, cutting, and bringing treasure from Smaug.
Then the dwarves called him as fast as a dart.
And then back home he did go . . .
Back to his town a brave hero.

In 1988-89 Meggie Mills and Kim Storey were fourth-grade students at East Side Elementary in Elizabethton, TN, where Anne Kitchens was their media arts teacher. At the Fantasy Fair, Meggie Mills' poem won second place.

Conversation with an Eight-Year-Old Budding Hero

by Norma George

So you want to be a hero when you grow up! How does one become a hero, you ask? Heroes come in many sizes and grades, rather like apples and eggs. The best way to illustrate is to describe some of my favorite heroes to you, and let you choose what type you would like to be. Listen carefully for the qualities these heroes possess; you may want to borrow from each of them rather than model yourself after just one. Using examples from stories you are familiar with, let's begin with The Lion, the Witch and the Wardrobe.

The first hero you encounter is Mr. Tumnus. (What? Oh, no, you don't have to have horns to be a hero. The qualities of a hero are mainly internal ones.) In the story Mr. Tumnus invites Lucy to tea, but his purpose is to turn her over to the Witch. He discovers that he cannot betray her--even if it means his own life will be in danger. So here is the first quality to remember: a hero must be willing to sacrifice himself for others.

The second hero in The Lion, the Witch and the Wardrobe is Edmund. (What do you mean, you don't like Edmund. True, he's not likeable at first, but he changes.) In the story Edmund changes from a liar, a sneak, a snitch and even a traitor, which is just about everything bad, to become known as King Edmund the Just. Edmund looks inside himself and doesn't like what he finds there, so he changes. Here is the second quality to remember: a hero is often someone who changes.

All right, let's see if Peter has any heroic qualities. Peter is a great warrior. In his first battle with a wolf Peter wins a pair of spurs, which is a symbol for knighthood. He shows competence and skill, but he has other virtues as well. Peter exhibits concern for others. He is gentle, strong and forgiving. So all these qualities--competence, skill and unselfishness--are important for a hero. Eventually, Peter earns the title of Peter the Magnificent.

Finally, the most obvious hero in The Lion, the Witch and the Wardrobe is Aslan. Does Aslan possess any negative qualities? He is strong, but shows restraint. He is patient, forgiving and understanding. And he shows a playful side, too. But most importantly, he unselfishly sacrifices himself for Edmund. Giving one's life for another is not something you have to do in order to be a hero, but the desire, the willingness to sacrifice yourself, is the quality to remember.

Girls can be heroes, too, although in this book, they are heroic on a smaller scale. Susan is gentle, and Lucy is valiant--good qualities for anyone to cultivate.

Another fantasy book filled with characters who strive to become heroes is The Hobbit by J. R. R. Tolkien. Who would you say is the hero in this story? The fellow who kills the dragon? His name is Bard. He stands solid when Smaug flies furiously around destroying everything in sight and shoots arrow after arrow at Smaug until there is only one arrow left. Using his last arrow, he kills the dragon. Bard is courageous and skillful. Another time Bard confronts the dwarves and asks them to give the townspeople their part of the treasure which Smaug held. He tries to resolve matters peacefully, you see. Let's add up these qualities: Bard is steadfast, brave, and conciliatory, and he looks out for other people.

Norma George, who teaches ninth- and tenth-grade English at Rutledge High School in Rutledge, TN, earned her Masters Degree from Tusculum College. An avid reader of fantasy literature, she cites Anne McCaffrey as one of her favorites.

But my candidate for hero in The Hobbit is Bilbo Baggins. Heroes don't have to be six feet tall and handsome--even hairy feet don't disqualify you from being a hero. Bilbo talks a lot about food, and he is often homesick and needing a handkerchief, but heroes don't have to be perfect. What they do have to have is the ability to find courage within and to rise to the situation at hand--Bilbo certainly has that ability.

"... heroes don't have to be perfect."

Bilbo isn't exactly brave like Bard or strong like Peter or even a good fighter, but he is clever and outspoken. There are times when **fighting** your way out of trouble isn't as good as **thinking** your way out. Bilbo doesn't like to fight, and he isn't out to see how many dragons he can slay or how much treasure he can acquire. All that Bilbo wants is to get home with as little trouble as possible, but when trouble confronts Bilbo, he doesn't shy away from it. So heroes, in my opinion, ought to avoid hurting others, and in the process, they will grow in goodness as Bilbo does.

Who are some modern heroes, you ask? **Rambo**! What kind of a hero is Rambo? He murders just about everything in sight. Yes, he is fighting evil, but he is just so messy about it. Can you name another hero? A **rock star**! No, absolutely not. I refuse to consider anyone who is all flash and no substance. How about Luke Skywalker? Yes, he shows heroic qualities in Star Wars and The Empire Strikes Back. Oh, you don't think he's cute, and Darth Vader has a better costume. Looks like we'll have to work on this one another time. Just don't forget those heroic qualities we have heard about. Now, it's time for you to go to bed.

What a job this has turned out to be! Where are our heroes today? The nature of heroism changes. What is considered heroic in one age may not be considered heroic in the next, but Rambo, never! If a hero is an expression of the ideals of a culture, then our forever expanding culture has already been punctured, unless there is someone like Bilbo or Aslan or **you** waiting to rise up to an occasion.

Yes, I'm coming to tuck you in bed. What story do you want me to read tonight? Alice's Adventures in Wonderland, you say. (Humm, I won't have to worry about heroes in that one--or will I? Anyway, Alice doesn't have hairy feet.)

Editor's Note: This is a sample in-class essay, written during the 1988-89 institute.

Kenneth Grahame and Mark Twain: Strange Bedfellows

During the 1988 institute, participants responded in writing to readings, lectures, films and class discussions. Several teachers submitted their revised essays for publication. The following is a typical assignment: Using The Wind in the Willows and The Adventures of Huckleberry Finn as examples of modern literature based on traditional forms, discuss the parallels between these two titles in theme, motif, setting, style, characterization, etc.

An Essay Comparing Two River Stories

by Kathryn Bledsoe

Kathryn Bledsoe, a kindergarten teacher at Lenoir City Elementary School in Lenoir City, TN, earned a Masters Degree from the University of Tennessee in Knoxville in 1984.

The Wind in the Willows and The Adventures of Huckleberry Finn are two stories that are parallel in many ways. First, the primary settings in both books are related to the freedom, love, and respect of the river. Ratty and Huck both feel safe, carefree, and comfortable once they are on the water. For example, when Huck leaves the Grangerfords and goes back to the raft, he states that he is "free and safe once more." In agreement, Rat tells Mole "there is nothing—absolutely nothing—half so much worth doing as simply messing about in boats."

Kenneth Grahame and Mark Twain's dominant theme of the loyalty of friendship is also closely related in each book. Mole and Rat are equally loyal to each other as Huck and Jim are. Many incidents help formulate and prove this idea. For instance, it becomes clear that Ratty is a truly devoted friend to the Mole when they pass up Mole's home and he becomes greatly distressed. Rat then realizes his mistake and takes immediate action to rectify the situation even though it means altering his plans entirely.

In comparison, Huckleberry Finn proves his loyalty to Jim, regardless of the belief that he is doing wrong, by always taking care of him. He responds to Jim's needs when he is sick, in danger, and in bondage. Water Rat is also taking care of Mole constantly even when Mole is impulsively jeopardizing their situations as he does by hunting for Badger.

The compassion that Huck and Rat possess steer them in many decisions, not only with their partners, but also with others. An example would be Huck's protection of Peter Wilkes' nieces who were about to be swindled by the king and the duke. Ratty's compassion for others is definitely displayed through his compulsion to help his friend, Otter, find Portly.

Another similarity in the characterization is between Tom Sawyer and Toad. Toad's boastful and proud personality is demonstrated in the episode with the goaler's daughter better than anywhere else in the book. He thinks she is quite taken with him romantically, and he regrets "that the social gulf between them was so very wide." Tom can also be seen as self-centered and egotistical when he subjects Jim to cruel tricks for his own personal gratification. He does this by rejecting Huck's simple plan of rescue and devising ridiculous plans based on books that he has read. He doesn't seem to be concerned with Jim's suffering as long as the escape is done with style.

Both Twain and Grahame have created stories with similar settings and portrayed familiar characters in relationship with nature and each other. Although their style is different, one a dialogue of frontier people and the other a flowing literary form, each is very readable and adds to the stories.

Looking Below the Surface: A Comparison of The Adventures of Huckleberry Finn and The Wind in the Willows

by Sheila Oliver

Sheila Oliver is a media specialist for grades seven through nine at Boiling Springs Junior High School in Spartanburg, SC. She earned her Masters of Library Science from the University of South Carolina in 1976 and a Masters in Educational Administration in 1985.

To the casual reader The Adventures of Huckleberry Finn by Mark Twain and The Wind in the Willows by Kenneth Grahame are simple river stories of fun and adventure; however, the sophisticated reader can see beyond the similarity in river imagery to the thematic symbolism in the two novels. According to Peter Green, author of Kenneth Grahame: A Biography:

> It is interesting to compare the double theme which preoccupies Grahame in The Wind in the Willows--the judgement of Innocence on the World, the deep basic symbolism of the River--with the somewhat different treatment both receive in Mark Twain's Huckleberry Finn. Twain's classic appeared in 1885, and there is little doubt that Grahame knew it well. He certainly gave a copy to his son. (369)

It is not unusual for two books to present a common theme. However, when two authors present those themes in a similar fashion, it suggests that one writer may have had the advantage of having read the other's work before he penned his own. The Wind in the Willows is obviously not an overt attempt to copy The Adventures of Huckleberry Finn. However, the similarities between the two books are sufficient to suggest that Grahame was so enamored of The Adventures of Huckleberry Finn that he used it as a model for The Wind in the Willows.

Lois Kuznets, author of Kenneth Grahame, states that Grahame knew The Adventures of Huckleberry Finn well and alludes to the river imagery. Further, she compares characters in The Golden Age and Dream Days, both by Grahame, with Tom Sawyer (133). Kuznets notes that Grahame found pleasure "not in writing but in reading" (19).

Additionally, Peter Green credits the author Richard Jefferies with having a strong influence on The Wind in the Willows. Nature Near London and The Life on the Fields, both by Jefferies, remind Green of "Grahame's description of the 'pageant of summer' and the whole variegated picture of river life." Another title by Jefferies, Wood Magic, is (according to Green) strikingly similar to "The Piper at the Gates of Dawn" (242).

When discussing the possible model for Toad Hall, Green notes that "Grahame never drew straight from life, but borrowed piecemeal. His various models were like those snips of coloured paper which combine to form a pattern under a kaleidoscope" (240). Apparently Grahame was so well read, he incorporated many of the available stories into his own work.

In examining the personalities of Grahame's characters, one sees qualities already well known in the cast of Huckleberry Finn. However, the development of Rat, Mole, Toad, and Badger is too complicated to state lightly that they represent Huck Finn, Tom Sawyer, and the slave Jim. Grahame did not simply make animals of Twain's players; neither did he change the Mississippi River to the Thames. However, in both books characters share common traits; scenes are presented in similar fashion; and adherence to the Golden Rule is a dominant theme.

It would be easy to compare the water-loving Rat with Huckleberry Finn and the "emancipated" Mole with the slave Jim. Both Huck and Rat live on and explore their respective rivers with naive companions. However, when examining the personality traits, shades of Huck are seen in Rat as well as Mole; Tom Sawyer could have served as a role model for the thrill-seeking Toad; and wise Badger's display of common sense reminds the reader of Jim.

When examining the central character Huck Finn, one cannot help but consider the question of "nature vs. nurture" or "heredity vs. environment." Huck is a boy who, in the "proper" environment and with careful guidance, will make something of himself. However, without that stable environment and guiding hand, he will still grow up to be respectable because he is intrinsically "good."

"Huck learns to appreciate the freedom of a life unencumbered by the conventions of society."

Huck Finn is also a maturing individual who is intelligent, intuitive, observant and resourceful. However, a lack of confidence in his abilities keeps him from asserting himself. He sees flaws in Tom Sawyer's outlandish plans and questions them, but always defers, because he thinks Tom is smarter:

> . . . Tom said he hadn't got candles enough, and he would slip in the kitchen and get some more. I didn't want him to try. I said Jim might wake up and come. But Tom wanted to risk it; so we slid in there and got three candles, and Tom laid five cents on the table for pay. Then we got out, and I was in a sweat to get away; but nothing would do Tom but he must crawl to where Jim was, on his hands and knees, and play something on him. (Twain 9)

Throughout the book, Huck demonstrates the ability to adapt and make easy adjustments to life with the widow, with Pap, and with Jim. With the widow, life is restrictive, but Huck learns to enjoy the comforts of her home. And though held against his will in Pap's cabin, Huck learns to appreciate the freedom of a life unencumbered by the conventions of society.

> It was kind of lazy and jolly, laying off comfortable all day, smoking and fishing, and no books to study. Two months or more run along, and my clothes got to be all rags and dirt, and I didn't see how I'd ever got to like it so well at the widow's, where you had to wash and eat on a plate, and comb up, and go to bed and get up regular, and be forever bothering over a book, and have old Miss Watson pecking at you all the time. I didn't want to go back no more. I had stopped cussing, because the widow didn't like it; but now I took to it again because Pap hadn't no objection. It was pretty good times in the woods there, take it all around. (Twain 37-38)

Huck is comfortable in any environment and leaves Pap only when faced with the apparent danger that life with his father poses. "He chased me round and round the place with a clasp knife, calling me the Angel of Death, and saying he would kill me, and then I couldn't come for him no more" (Twain 45).

"The river journey with Jim provides Huck with his most pleasant and exciting adventures."

The threat to his life gives Huck the impetus he needs to leave his father and subsequently unite with Jim. The river journey with Jim provides Huck with his most pleasant and exciting adventures. Both runaways enjoy the pleasures of human companionship without enduring the constraints of civilization.

Their relationship evolves through numerous stages--from one of symbiotic need, to friendship, to mutual respect. The ensuing loyalty demonstrated by each for the other is closely associated with the familial. A selfless soul with an intrinsic "goodness," Huck demonstrates his support and loyalty to Jim with generosity. For example, when riches come their way, Huck, without question, divides equally with Jim. Huck says, "Then we talked about the money. It was a pretty good raise--twenty dollars apiece" (Twain 138).

To see Huck in The Wind in the Willows one must scrutinize both Mole and Rat. In these two characters we see a subtle division of Huck's personality. Like Huck, Mole relies on his feeling, but has difficulty in expressing it.

> "Please stop, Ratty!" pleaded the poor Mole . . . . "You don't understand! It's my home, my old home! I've just come across the smell of it. . . ."
>
> "Mole, we mustn't stop now, really!" he called back. "We'll come for it to-morrow, whatever it is you've found. . . ."
>
> Poor Mole stood alone in the road, his heart torn asunder, and a big sob gathering, gathering, somewhere low down inside him, to leap up to the surface presently, he knew, in passionate escape. But even under such a test as this his loyalty to his friend stood firm. Never for a moment did he dream of abandoning him. . . . With a wrench that tore his very heartstrings he set his face down the road and followed submissively in the track of the Rat. . . . (Grahame 89)

"Survival is often contingent upon the ability to adapt, and Mole and Huck both demonstrate that adaptability is a desirable trait."

Sensing his old home and torn with grief, Mole cannot relay to Rat his need to stay. The sensitivity of Huck is seen in Mole's behavior--a reliance on the affective and a lack of confidence in his own abilities. Both Huck and Mole look to others for leadership; neither character is strong enough to force his will on another.

It is interesting to observe Mole and Huck mature as their stories progress. Mole's maturation is fostered through an association with Rat, while Huck's growth and development are nurtured by listening to an inner voice. In contrast to Mole, Rat is charitable, resourceful, keenly observant, and well aware of his intellect. When Mole cuts his leg on a door scrape, Rat uses deductive reasoning to find Badger's front door.

Poor Mole, slow to catch on to even the most obvious clues, has to endure Rat's ire. However, Mole's behavior continues to remind one of Huck because like Mole, Huck suffers from a lack of confidence and easily adapts to any environment. When he grows weary of his little Mole Hole, Mole easily adjusts to life on the river. And when he becomes lost in the Wild Wood, Mole finds a tree in which to make his bed. Survival is often contingent upon the ability to adapt, and Mole and Huck both demonstrate that adaptability is a highly desirable trait.

Rat's readiness to share his home with Mole is the same charity that Huck shows in his willingness to share his assets with Jim. The fusion of Mole's characteristics with Rat's (charity, intelligence, good observation skills, and resourcefulness) yields the personality of Huckleberry Finn.

On occasion, the confident Rat borders on insensitivity because he knows that he is right. However, he cannot be compared to the totally insensitive Tom Sawyer. It is more appropriate to compare Tom Sawyer to Toad. Both characters have outlandish plans and want to go to extremes. When Toad tries to get Toad Hall back, he plans an elaborate scheme that probably will fail.

In The Adventures of Huckleberry Finn, Tom is always planning magnificent schemes when a simple one is clearly the better choice. Unlike Toad, Tom Sawyer does not have a character to control his behavior. Tom and Toad are adventuresome and live for the daring deed. Their plans are dramatic and neither character gives any thought to the consequences of his behavior. Tom does not realize that an elaborate plan leaves no room for modification. Subsequently, his plan to free Jim is unsuccessful.

In contrast to Tom, Huck's plans are simple and direct. He always takes time to think before he acts. By virtue of their simplicity, Huck's plans always work, not just because they are simple, but because he can modify and adjust them as the occasion warrants. This ability to adapt is another mark of Huck's keen intellect.

In The Wind in the Willows, Toad is the catalyst for all the excitement. If it were not for Toad, there would be no peaks and valleys in the story. The characters would move at a very slow, deliberate pace. In Huckleberry Finn, Twain does not depend on Tom Sawyer to move his story. The addition of Jim as a major character alters the pace of the story and provides depth as well.

Jim also represents wisdom, and on occasion he is assertive. For example, in Chapter Fourteen "Was Solomon Wise?" Jim states that Solomon should have made inquiries in the community about the child's mother and that a man who valued children never would have divided one in half. There are other occasions, however, when Jim seems neither wise nor assertive. For example, though he questions Tom's plan to put snakes, spiders and rats in his prison, he defers. Jim, like Huck, lacks confidence in himself.

Badger (who, according to Kuznets, has been compared to the old family retainer [106]) is the wise and intelligent character who composes and directs the simple plan of rescuing Toad Hall. He knows what is best and demands that the others do things his way. Had he followed Toad's plans, the animals would have been unsuccessful and probably would have perished. Badger, like Rat, is well aware of his gift.

Class structure is well delineated in these two books.

The similarities in the two books do not end with a comparison of personality traits. For example, several scenes depict class structure, an obvious element in both books and one which plays a role in Jim's lack of confidence. Had he been born white, he would have been valued for his wisdom. Certainly the Blacks are part of the class structure, but Jim is so wise he belongs to no class. Pap, Huck's despicable father, is clearly a lower-class character and does not want Huck to rise above his own station in life.

> ". . . looky here--you drop out of that school, you hear? I'll learn people to bring up a boy to put on airs over his own father and let on to be bettern' what he is. You lemme catch you fooling around that school again, you hear? Your mother couldn't read, and she couldn't write, nuther, before she died. None of the family couldn't before they died. I can't; and here you're a-swelling yourself up like this. I ain't the man to stand it--you hear?" (Twain 31)

In The Wind in the Willows, class is also well delineated. Toad, only because of his wealth, belongs to the upper middle class while Rat and Mole are definitely middle class. Badger, like Jim, in The Adventures of Huckleberry Finn, is a wise character who cannot be relegated to a particular class. The rabbits, on the other hand, represent "the average" and Rat's foray into the Wild Wood is reminiscent of Colonel Sherburn's stand against the lynch mob in chapter twenty-two of The Adventures of Huckleberry Finn. (It is interesting to note that in "A Tramp Abroad" Twain compares the,"average" Frenchman with docile rabbits [149-50].) The ferrets, weasels, and stoats belong not only to the lower class, but are hard core criminals as well.

In addition to class structure, religion plays a heavy role in both books, with the Golden Rule at the core of each. Huck is told by the Widow to do all he can for others, while in The Wind in the Willows, we see characters who actively live the Golden Rule. The animals never discuss their philosophy; they simply live it. Rat demonstrates his adherence to the creed "Do unto others as you would have them do unto you" when he offers to share his home with Mole.

In "Piper at the Gates of Dawn," Rat and Mole are at their best when they selflessly stay up all night to look for Portly, the missing baby otter. Their search leads them to the weir, where they undergo a spiritual experience.

> "This is the place of my song-dream, the place the music played to me," whispered the Rat. . . . "Here in this holy place, here if anywhere, surely we shall find Him!"
> "Rat!" he found breath to whisper, shaking. "Are you afraid?"
> "Afraid," murmured the Rat, his eyes shining with unutterable love.
> "Afraid! Afraid of Him? O, never, never! And yet--and yet--O Mole, I am afraid!"
> Then the two animals, crouching to the earth, bowed their heads and did worship. (Grahame 123-24)

Pan, protector of the animals, is two gods in one deity. As god of the animals he is kind and loving, but as the oversexed demi-god he can be punitive and vicious.

While the god of the animals is two gods in one, Twain shows two sides of the God of man. According to the widow, God is loving, kind, and forgiving. Conversely, Miss Watson sees God as punitive and chastising.

> Sometimes the widow would take me one side and talk about Providence in a way to make a body's mouth water; but maybe next day Miss Watson would take hold and knock it all down again. I judged I could see that there was two Providences, and a poor chap would stand considerable with the widow's Providence, but if Miss Watson's got him there warn't no help for him any more. (Twain 18)

Huck decides that he will accept the widow's God, but is convinced that he (Huck) is so "ignorant, low-down and ornery" (18) he is unworthy of God's love. Additionally, the widow tells Huck that he "must help other people, and do everything [he] could for other people, and look out for them all the time, and never think about [himself]" (Twain 17).

This philosophy manifests itself in chapter thirty-one "You Can't Pray a Lie." Huck has a moving experience in which he senses that God is watching him and knows everything. He is filled with guilt for keeping Jim from Miss Watson. Huck's realization that God is omniscient with a finite capacity for forgiveness compells him to write a letter to Miss Watson telling her where she can find her slave Jim.

However, confession is often cathartic and Huck does not need to mail the letter to purge his soul of guilt. In an exemplary illustration of the Golden Rule, he decides that if keeping Jim from Miss Watson is going to sentence him to hell, then he is prepared to go. His spiritual maturity, like Ratty's and Mole's, has come full circle.

The influence of growing up near a major waterway left an indelible mark on both Twain and Grahame. The affection that each man felt for his respective river is obvious. While the river is the setting for each book and a predominant part (almost a player or character), there is a marked difference in each. In The Adventures of Huckleberry Finn, the Mississippi is friend or foe in that it may be mild and yielding or dominant and demanding. By contrast, in The Wind in the Willows, the Thames is always a pleasant place and never threatening. It should be noted that Twain's book is violent, while Grahame's book, though certainly not passive, lacks the dominant vigor of the former.

But, the parallels in these two novels are too striking to ignore. Structurally, both novels are episodic and many chapters in each novel can stand independently. Several chapters in The Wind in the Willows have been illustrated and published as single books, and excerpts from The Adventures of Huckleberry Finn are often found in literary anthologies. Cast aside the obvious river imagery and the focus on friendship, and still there are characters who share personality traits and scenes with strong similarities. Whether Grahame read and intentionally borrowed from Twain is a moot point and both novels stand independently as literature worth reading and re-reading. However, it could possibly stimulate interest in The Wind in the Willows if, when studying The Adventures of Huckleberry Finn, high school English classes would examine Grahame's work.

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The Adventures of Huckleberry Finn and The Wind in the Willows: A Comparison

by Anne Lewis

With twelve years of teaching experience, Anne Lewis teaches second grade at Happy Valley Elementary School in Johnson City, TN. A native of Great Britain, Anne is a graduate of East Tennessee State University.

Mark Twain and Kenneth Grahame both spent their childhood days near a waterway, although comparing the mighty Mississippi to a stream in the Berkshire countryside is like comparing a whale to a minnow. Both waterways, however, made indelible impressions upon the authors and determined the settings of The Adventures of Huckleberry Finn and The Wind in the Willows.

The Adventures of Huckleberry Finn is set in the southern part of the Mississippi River basin as it flows through Missouri and Arkansas. The Wind in the Willows takes place somewhere along the upper reaches of the Thames, perhaps near Oxford where young Kenneth Grahame went to school. The parallels between these two books, at first apparently as different as their locations, are many. There are similarities in theme, motif, setting, style and characterization.

Though the stories were written on opposite sides of the Atlantic by men who had very different educational and cultural backgrounds, there are similarities in style. Some chapter titles in both works have classical references, and both are written in easy, relaxed language with a mixture of description and conversation. There are rich descriptive passages in both, and a wonderful use of language.

Clifton Fadiman asks why readers like the young hero, Huckleberry Finn, so much. He concludes that it is because he has so much of America in him. In the same way we are drawn to Rat, Mole, Badger and Toad because there is so much of England in them.

Both writers chose unlikely heroes for their stories. Kenneth Grahame's animals are small, insignificant creatures, usually despised as pests. In the same way Twain chose a dirty, uneducated, unconventional boy who smokes, swears, steals and lies. He pairs him with a runaway Black slave.

There is a timeless quality to life in both stories. The animals in The Wind in the Willows do not grow older, and except for the otter children there are no births, deaths or changes in the river population. Only the activities of Rat and Mole reflect the changing seasons. In The Adventures of Huckleberry Finn, too, time of year, day of the week, and hour of the day are rarely important. When Huck and Jim are drifting down the river, day and night are the only references to time.

"The river is central to the lives of Rat and Mole as it is to Huck and Jim."

The most significant parallel motif is the river. The river is central to the lives of Rat and Mole as it is to Huck and Jim. They feel safe on the river. They feel at home on the river. They feel part of the river. Its endless flow gives continuity to their lives. There are occasional problems with storms, fog, accidents or flood, but the river symbolizes peace, tranquility and freedom.

Rat and Mole have their rowboat and Huck and Jim have a raft. With these they can use the river for pleasure as well as transportation. The same feeling of pleasure is evident when Huck and Jim lie naked on the raft in the sun as when Rat and Mole row upstream in the early dawn light, drinking in the sights and sounds of the riverbank.

Food and drink are important motifs in both tales. The coziest, most secure moments come when, after an adventure, journey or long day, the friends share food and a hot drink. There are always a glowing fire and a warm feeling that all is well.

The Adventures of Huckleberry Finn and The Wind in the Willows share a pastoral-heroic theme as described by Anita Moss. Huck and Mole both leave home to escape convention and restriction. They both seek freedom from responsibility and find new security in a setting away from their original homes.

They move from the innocence of their former worlds to adventure; to experiences which change, test and enrich them; and to heroic exploits, such as rescuing Jim or taking Toad Hall from the weasels. There are elements of danger in both stories, but security is re-established in the end. We are left wondering where Huck will go to escape being "sivilized," and we wonder when Mr. Toad will break out of his reformed state and be overcome by a new obsession.

Friendship is the most important theme of the stories. Through shared experiences the characters learn and grow. Jim gives Huck a stability which he has never had. He gives advice, worries and cares about him, and searches for him when they become separated. As Huck learns more about Jim, he discovers many things about himself and finally puts the friendship above everything.

Rat takes Mole into his home and introduces him to a life of freedom above ground. He shares his home, his friends, his boat and his beloved river. Rat risks his life to find Mole in the Wild Wood, and Mole, in turn, rescues Rat from the lure of the sea.

As the vastness of the Mississippi dwarfs Rat's little river, so does Huckleberry Finn's epic journey overshadow the whimsical adventures of the animals. However, the two stories have many parallels in theme, motif, setting and style. The influence of traditional forms of literature is evident in both these timeless tales.

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The Wind in the Willows and The Adventures of Huckleberry Finn

by Rebecca Woodrum

When first looking at The Wind in the Willows by Kenneth Grahame and The Adventures of Huckleberry Finn by Mark Twain, the nondiscriminating reader may believe these two works to be very dissimilar. One shows the fantastic world of talking animals and sporting adventures, while the other realistically portrays a young boy's flight from an abusive father and a slave's exodus to freedom. However, a closer examination of these two books will reveal parallels, particularly in themes and characterizations.

Rebecca Woodrum teaches journalism, computer science and media arts at Edgemont Elementary School in Covington, VA. She is a 1984 cum laude graduate of Concord College in Athens WV.

Of course, the most obvious thread linking the two stories is the river, not a placid, flowing stream, but a real, emancipating river that binds the characters. In The Wind in the Willows, the earth-bound Mole, with all his cares of spring cleaning, suddenly scrambles to the top of the earth and runs away to the river. To Mole and his friend Rat, the river is an abolitionist that frees them from the everyday humdrum. It soothes them with its music; it carries them to the friendship of Toad; ultimately, it aids Toad in his flight back home to security and order.

The river becomes the center of Grahame's themes of love, friendship, loyalty, sensitivity, order, and freedom. It is the mode through which Rat and Mole meet the Divine Being and are transformed by the ecstasy that they experience. Yet, because it is so subtle, the reader does not get the sense that he is being sermonized.

The river in The Adventures of Huckleberry Finn is a tangible force of freedom to both Huck and Jim. Huck, intrinsically shunning the conventions of society that seem to tell him that a man must be educated to be intelligent and chastised to be religious, escapes to the river to avoid being plagued by his drunken, abusive father. There he teams up with Jim, a slave who cannot comprehend the white man's religious definitions that tell him to be honest and hard-working, while at the same time, bind his soul, sell his body, and split his family. Through those hardships, Huck and Jim form a lasting friendship of sacrifice and trust. Huck knows, almost instinctively, that when trouble is brewing, he must head for the river, and he also knows that he will find Jim there waiting for him.

"...the most obvious thread linking the two stories is the river."

Secondary to the theme of the river is the way both authors develop their characters. In The Wind in the Willows, Grahame develops Rat, Mole and Badger to have the virtuous characteristics of faithfulness and love. The self-centered Toad is a foil; although he does love his friends and perhaps even appreciates their protectiveness, he cannot control his obsessions that cause them grief. Even when the rambunctious Toad is reformed at the end, the reader senses that Toad will fall away into another sin, and consequently, need his friends to save him from himself. As a result of Toad's obsessions with cars, Mole's curiosity about the Wild Wood, and Ratty's sudden hypnotism with the wayfaring life, they have adventures that test these bonds of friendship.

Likewise, Huck and Jim form a solid friendship through their adventures. They need not question why they trust one another, only recognize that each will sacrifice for the other. The foils in this story are the king and the duke. The reader, like Huck and Jim, does not need sophistication to recognize the scoundrelly traits of greed and self-importance. And overall, the reader is left with a sense that the world of the fantastic and the world of the realistic are really not that contradictory. While he may need to use his imagination to see beyond the talking animals, he will find that, real or imaginary, the ideals presented are closely related.

Freedom and Friendship in The Wind in the Willows and The Adventures of Huckleberry Finn

by Wilma K. Greene

With twenty-five years of teaching experience, Wilma Greene is a media specialist at New Hopewell Elementary School in Knoxville, TN. She also serves as a traveling librarian to small schools with no library collection.

Kenneth Grahame made up bedtime stories for his visually impaired son. These stories were later written down and published in 1908 as The Wind in the Willows, which has been reissued many times and illustrated by such artists as E. H. Shepard, Alex Tsao, and Michael Hague. Grahame's emphasis on adventure, sheer imagination, and pleasure helped to shift the genre of children's literature from didacticism to fantasy. The Wind in the Willows is set in the tranquil, rural English countryside that Grahame loved at the turn of the twentieth century. To add to the tranquility, the meandering Thames River serves as both symbol and setting.

The mighty Mississippi River serves as the focal point in Mark Twain's classic, The Adventures of Huckleberry Finn. The American frontier of the 1840's was, however, far from the idyllic life along the Thames. The Adventures of Huckleberry Finn was first published in 1885. The society Twain describes in his novel was vanishing, but even today the issues of freedom and friendship are just as valid as they were then.

Since the Thames and the Mississippi Rivers are both setting and symbol for The Wind in the Willows and The Adventures of Huckleberry Finn, let us hear what the characters in each book say about the importance of the river. First, in Grahame's book Water-Rat explains his view of the river to Mole:

> By it and with it and on it and in it. It's brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It's my world and I don't want any other. What it hasn't got is not worth having and what it doesn't know is not worth knowing. Lord! the times we've had together! Whether in winter or summer, spring or autumn, it's always got its fun and its excitements. (32)

Huckleberry Finn describes the Mississippi as a monstrous big river, sometimes a mile and a half wide. In this passage he describes how it meets all his and Jim's needs:

> Soon as night was most gone we stopped navigating and tied up—nearly always in the dead water under a towhead, and then cut young cottonwoods and willows, and hid the raft with them. Then we set out the lines. Next we slid into the river and had a swim, so as to freshen up and cool off. Then we set down on the sandy bottom where the water was about kneedeep, and watched the daylight come. Not a sound anywheres—perfectly still—just like the whole world was asleep, only sometimes the bullfrogs a-cluttering, maybe. (72)

To Water-Rat and to Huckleberry Finn their river is a friend, comfortable and affirming. It meets their physical and emotional needs. And it also has a certain wildness and unpredictability which provides anticipation of fun and excitement for Water-Rat. But for Huckleberry Finn the river is a force whose booming currents offer a reminder that life is never what it seems.

River stories of friendship and freedom show the wonders of life.

Although both books detail the responsibilities and loyalties required in true friendship, The Wind in the Willows provides little of the undercurrents seen in the treatment of friendship in The Adventures of Huckleberry Finn. In Grahame's fantasy, the animals accept and respect each other. Rat graciously and kindly welcomes Mole into his home. And they show concern when a friend has a problem, such as occurs when little Portly disappears and Rat and Mole search for him. Everyone accepts and lives by the code of animal etiquette—respect and acceptance.

In The Adventures of Huckleberry Finn Huck is befriended by Miss Watson, but she wants to change him to her way of life—a way which she considers more civilized. There is none of the acceptance of Huck as he is—a young boy, growing up, full of fun and life. Huck is also befriended by Tom, who must always be the leader. But Huck's best friend is Jim, the runaway slave. This friendship shows loyalty, dependence, acceptance and respect. As they raft down the mighty Mississippi, their shared experiences allow for mutual growth.

Freedom is another theme in both books. Mole gains freedom at the beginning of The Wind in the Willows as he answers the call that dominates his spring cleaning. His answer comes quickly, for he leaves without putting on his coat or charting his course. Freedom! That is all that matters. Another character who suffers from a misplaced freedom is Water-Rat, who becomes mesmerized by tales of the wayfaring Sea Rat. But Mole restrains him from leaving his friends and his home.

Perhaps the Toad is the greatest example of what can happen when unrestrained emotion occurs. Mr. Toad is totally obsessed with following the urges of the moment. Trying out new things—boats, carts, and the poop-poop car—-always lands him in deep trouble. One has to question whether Mr. Toad actually gains freedom at the end when his behavior was reformed. Even though he is an altered Toad, the reader cannot help wondering if his change is again only temporary and whether at some time later on he may rise again to the glories of the old Toad.

While Mr. Toad seems to achieve freedom from his inward obsessions, the slave Jim in The Adventures of Huckleberry Finn achieves freedom by fleeing the restraints of Miss Watson's domain. But neither is really free of his bondage, since bondage is defined as not being free to do what one wants.

Within the theme of freedom, the motif of trickery is used as a humorous device in each book. When Mr. Toad escapes from prison, he dresses as a washerwoman to get by the prison guards. He then fools the train engineer, the barge woman and the driver of the very motor car he had stolen earlier. Like Toad's multiple deceptions, the rapscallions in The Adventures of Huckleberry Finn fool lots of different people with their scams. They sell patent medicines, perform as actors, teach singing and geography, preach, tell fortunes, and generally go "missionaryin' around." Toad's tricks were done on the spur of the moment in order to escape a particular situation, but the shysters' tricks were planned in order to mislead many people.

Certainly both Kenneth Grahame and Mark Twain were fictionalizing and fantasizing their own experiences. Each author creates strong characters and uses beautiful visual imagery of the rural countryside. The awesomeness of a spiritual experience is present in their descriptions of nature. And the two important wonders of life—friendship and freedom—make The Wind in the Willows and The Adventures of Huckleberry Finn withstand the test of generations of readers who will continue to enjoy these river stories.

Three Special Friends

by Kellie Danielle Rainey

This is a poem about three special friends,
One sailor, a follower, and the other with every new trend.
Mole was gentle, tidy, and really quite shy
And ready to follow anyone at the blink of an eye.
Rat was poetic, smart, and in some ways small,
And Toad really drove him up the wall.
Toad was unusual, and conceited, and really loved fads,
But sometimes his ideas could drive anyone mad.
Even though they were different and sometimes loud-spoken,
Friendship is magic that can't be broken!

Wind in the Willows Song

by Jamie Morrison

One early morning the rat met the mole,
The mole met the rat in a big, big hole.
One hole was big; one hole was little.
Then the mole played his big, big fiddle.
They danced, and they sang,
Till' the morning bells rang.
They saw a big green toad
As he walked down the road;
They said, "How do you do?"
"I'm fine. How about you?"

The Forest

by Stacy Bounds

In the forest surrounded by trees,
You'll hear the mystic songs that come from the breeze.

The forest is where the Mole, Rat, and Badger play,
And where they'll also do their work today.

They'll stick right by each other's sides,
Not wind, nor hail can break their ties.

They're best of friends, and that is true,
They're loyal, kind, and definitely true blue.

So when you read this book, my friends,
Think of their friendship, and how it never ends.

In 1988-89, Kellie Danielle Rainey was a student in the OMEGA program in the Bristol Tennessee Schools. She won first place for her poem in her grade division at the Fantasy Fair. Her teacher was Melanie Bowen.

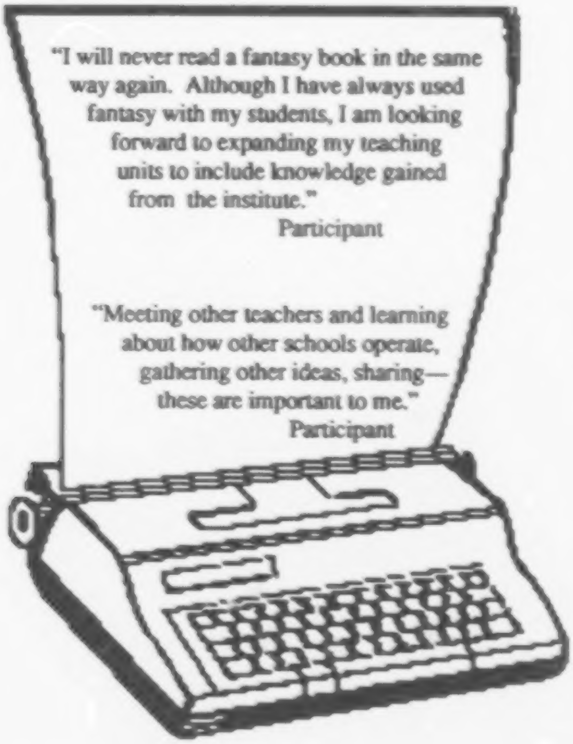
Jamie Morrison was a fourth-grade student at East Side Elementary in Elizabethton, TN. Her media arts teacher was Anne Kitchens.

Stacy Bounds was also a student in the OMEGA program in the Bristol Tennessee Schools, and Melanie Bowen was her teacher.

2

TEACHING

UNITS



"I will never read a fantasy book in the same way again. Although I have always used fantasy with my students, I am looking forward to expanding my teaching units to include knowledge gained from the institute."
Participant

"Meeting other teachers and learning about how other schools operate, gathering other ideas, sharing—these are important to me."
Participant

Teaching Unit for The Chronicles of Narnia *by Bobbye L. Wright*

The Theoretical Basis of Teaching Fantasy Literature

Bobbye Wright is a media specialist at North Forsyth Junior High School in Cumming, GA. She holds a Masters degree in education with a major in art history from the University of Rochester, NY.

Modern man has been described as being impoverished because of lack of imagination. This being the case, then it is imperative that all who profess to be educators provide today's children with exposure to our cultural heritage of myths, fairy tales, fables and fantasy literature. In addition to mere exposure we are obligated to provide the milieu in which the imagination can be cultivated and the mind expanded in order to prepare today's child with a more richly rewarding life.

Most of our students from mid-elementary school upward can appreciate C. S. Lewis' Chronicles of Narnia from sheer story value alone, but a further and deeper value of these writings can be derived if a variety of teaching techniques and learning activities is employed in the teaching unit.

In structuring learning activities an attempt has been made to utilize all the senses, rather than just the visual and comprehensive skills employed in reading and listening.

It has been refreshing to recently hear others not directly involved in the public education system address the value of fantasy literature in the expansion and development of an imaginative mind. The entertainer, Cheryl Ladd, who introduced a family of children performers on the Inauguration Gala program, January 19, 1989, stated that she was grateful for the part that fantasy had played in her childhood in South Dakota and went on to say that it is from such rich childhood experiences that tomorrow's creative adults come. Her wish was for all children to "have a safe, happy place to create visions."

The second observation was taken from a newspaper interview with a local artist, Greg Johnson, who has been doing volunteer work in Forsyth County High School in the "Artist in the School" program, sponsored by the Sawnee Association of the Arts. Mr. Johnson states: "Exercising the creative side of the brain by encouraging creative thinking is the root of invention. Discovery consists of looking at the thing as everyone else and thinking something different" (Forsyth County News).

It is the natural tendency for children to be imaginative, exploratory, and to indulge in their own fantasies. We as educators must keep that natural bent alive, rather than squelch it, as we are dishing out the mandated curriculum. Aside from the enjoyment factor, fantasy in the language arts curriculum is important for keeping young minds creative and open.

Target Grade Level and Subject Field

The eighteen students are from an advanced eighth-grade language arts class. On the whole they are a very perceptive, intuitive group of students and a joy to work with!

Purposes

To develop a greater appreciation of fantasy literature in and of itself and to view it as important for students' maturing literary tastes.

To develop the understanding that the writer of this genre of literature can have more than mere entertainment in mind; his purpose may be to convey a deeper message.

To have the students engage in original, creative thinking through dramatic skits, creative writing, and psychomotor activities.

To develop an appreciation for the author; to appreciate the fact that such a noted scholar felt that writing for children was an important endeavor.

Procedures

Teacher will lead the class in a discussion of the elements of fantasy literature. Students will refer to the handout sheets of the "web" which they have been using while reading their book and give examples of each element which they have already noted on the handouts. Working in sub-groups, their examples will be written on strips of paper which will then be placed in the proper place on a large poster board version of the "Good vs. Evil" web. The student will give his reason for making that choice.

The sub-group originally assigned The Lion, the Witch and the Wardrobe will present a biographical sketch of C. S. Lewis, using a previously written report as a guide. Individually the students in this group will include information about Lewis' childhood, education, homelife, career choice, university experiences and how he came to write for children. They will include a list of his adult works. These reports in addition to being orally presented will be exhibited on a tri-fold display board.

Two sub-groups will present what they consider to be the most amusing or interesting scene or adventure from their book. The group who has read The Voyage of the Dawn Treader will narrate the adventure on "Island of Voices." Using their own characters and features of the setting which they will create from cardboard, they present this on a flannel board.

The group assigned The Silver Chair will perform its choreographed version of "The Dance of the Autumn Festival."

Using a teacher-created flash card quiz, a contest will be conducted between two teams. The team answering correctly the most questions about the Chronicles series will win.

Evaluation Methods

Evaluation will be for the most part based on individual participation and interest shown in this project. The students chosen for this project have been doing their reading and preparation to date on an out-of-class basis. This assignment does not excuse them from other assignments in their Language Arts class, but they will receive extra credit for participation in this project.

Evaluation will be rather subjective based on individual effort and sub-group participation. I have already been individually evaluating the students by informally engaging them in conversation about the books. It is already apparent that some have done little reading, as their contribution to discussion of characters and/or adventures is minimal. On the whole, however, the students are enthusiastic and are enjoying not only their assigned book but going on to other titles in the Chronicles.

Materials

Flannel board (which students are helping construct from a discarded science fair tri-fold display).
Poster board for character cutouts.
Magic markers for coloring cutouts.
Poster for displaying "elements of fantasy literature."
Color coded strips of paper for identifying elements.
Chronicles series on display.
Teacher-designed booklets for creative writing projects.

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Forsyth County News. 22 January 1989.

The Lion, the Witch and the Wardrobe

by Kaycee Anseth

In 1988-89 Kaycee Anseth was a fourth-grade student in the OMEGA program in the Bristol Tennessee City Schools. Her teacher was Melanie Bowen.

The Lion, the Witch and the Wardrobe,
Makes you feel warm and fuzzy,
Like when you're wrapped up in a robe.

For Peter, Susan and Lucy
Are on the go, ya see,
They aren't safe
'Cause if the White Witch gave
A wave of her wand,
They'd be solid as ice on a pond!

Poor Edmund cannot decide
Which is the good side.
He fell for her,
All wrapped in fur,
Because of the Turkish Delight.

So concludes this poem,
I wonder what will happen to them?
Will she be defeated,
Or reign always seated
On her throne in a white paradise?

"The Narnia Hills" (p. 73) was written by Stephanie Iverson, Pam Gillenwater, Sabrina Culbertson, Michael Owston, Keith Ramsey, David Johnson, and Kim Roller. They won first place in their category in the oral competition at the 1989 Fantasy Fair. They were sixth-grade students at Colonial Heights Middle School in Kingsport, TN. Katheryn Snodgrass was their teacher.

The Narnia Hills

(Sung to the tune of "The Beverly Hillbillies")

1 There once were four children
Who were snooping around,
They climbed into a wardrobe
And this is what they found . . .

A land called Narnia
And animals who speak;
Fawns, beavers, robins,
And Turkish Delight to eat.

Cold that is,
Winter time;
A wicked witch
And a spell that was a crime.

2 Lucy was the first child
To visit the land,
She met Mr. Tumnus,
A Faun who was so grand.

He was then captured
By the wicked White Queen
And turned into a statue,
That really does seem mean.

Stone that is,
Statues of stone;
A garden full of animals,
Standing stiff and alone.

3 The trusting son of Adam,
Edmund was betrayed,
He believed the wicked witch
Never knowing he had strayed.

He turned against his kin,
Which really was a sin;
He believed the White Witch
In hopes that she would win.

Tricked that is,
By Turkish Delight;
Lies and deceit
Were in everyone's sight.

4 Well, the next thing you know
Old Aslan came to town,
The snow began to melt
And the witch began to frown.

To the stone table
She raced to be first,
But Aslan beat her there
To fulfill the old rhyme's verse.

Broken that is,
The witch's spell;
Every bit of magic
Began to fail.

5 Wrong will be right
When Aslan comes in sight,
At the sound of his roar
Sorrows will be no more.

When he bares his teeth
Winter meets its death,
And when he shakes his mane
We'll have spring again.

Aslan that is,
Lion of the wood,
King of the beasts
And the maker of good.

6 The beavers told the children
That Aslan must be met
To free Mr. Tumnus
And the other statuettes.

When Adam's flesh and bones
Sits upon the Kingly throne,
Evil time will then be over
And seeds of happiness will be sown.

Victory that is,
Perfect peace
At Cair Paravel
Where all will be released.

7 As the snow melted
Father Christmas came to see
The children of Adam,
Weapons he gave all three.

A shield and a sword,
Some arrows and a bow
And a bottle of cordial
To ease the pain, real slow.

Christmas that is,
Long live the King;
Weapons to fight,
"Victory" the birds sing.

8 Peter won the first battle
With the ugly wolf;
Wiping his sword,
He killed Captain Fernis Ulf.

Edmund was then rescued
From the Witch's evil spell
And later broke the Witch's wand
That helped them win so well.

Obedience that is,
Father Christmas's command
Saving Edmund's life
By Peter's hand.

9 Aslan was captured,
Muzzled, bound and shaved;
The Witch then killed him,
How cruelly the crowd behaved.

But death could not hold down
Aslan very long;
The stone table broke in two;
He's alive and going strong.

Victory that is,
Victory over death;
Aslan's alive;
He gave the statues breath.

10 Savior of the children
Aslan came to be,
Saving all of Narnia
For the whole world to see.

He brought about peace
And justice to the land
Where the Witch had reigned,
And now he's in command.

Royalty that is,
The children became
Kings and Queens
In Aslan's name.

Teaching Unit for The Hobbit *by Anne Kitchens*

Target Grade Level and Subject Field	Fourth-grade class which meets in the library once a week for a thirty-minute lesson.
Goals and Unit Objectives	To develop an appreciation of great fantasy literature. To listen to and/or read The Hobbit, by J. R. R. Tolkien. To create, design, produce, compile and plan quality activities based on the book. The following activity is also designed to correlate with these basic skills required by Tennessee: 42000 To gain understanding and to utilize oral and written language; 42401 To read books for practice and pleasure.
Instructional Objective and Set	The student will create a riddle in class. Teacher will begin with set remarks: "We have read aloud the chapter, 'Riddles in the Dark' from The Hobbit by J. R. R. Tolkien. Bilbo, as you recall, had to think of riddles that could save him from being eaten. What do you remember about the riddles?" (Some were tricky, most were rhymed, all answers were nouns, etc.)
Introduction	"Imagine you are Bilbo Baggins and you do not want Gollum to find out if you are 'scrumptiously crunchable.' In a moment, we will split up into groups of three to five people; you may choose your own group. Each group will be given some cards with a noun on each card. You may use these words as answers to a riddle. You don't have to use the words I give you; they are simply suggestions. Your job is to make a riddle with your group. You will have about fifteen minutes to do this."
Closure	"Choose a group spokesperson. When time is up, the spokesperson will return the cards to me and will also read aloud your group's riddle(s). The rest of us will try to guess the answer!" (As students work in small groups, the librarian or teacher will monitor activity and respond to questions.) Spokesperson from each group reads the riddle(s) aloud for the class to guess.
Measurement	Learner achievement is ascertained by the written and oral responses of the students. (Riddles are collected at the end of the class for display on a bulletin board.)
Enrichment	Students who bring in two original quality riddles prior to this lesson may opt to play their computer game of choice during this class period.
Materials	Students must have already read or listened to the chapter from The Hobbit. Pencils and paper must be brought or provided. The "answer cards," prepared in advance, might have such words as *door, baby, book, water, money, ring, laughter, sleep, bird, riddle, rain, web, table, night*, etc.

Riddles in the Dark

Here are examples of riddles created by Anne Kitchens' fourth-graders at East Side Elementary in Elizabethton, TN.

It's magic inside
It's magic outside
What is it?

(Laughter)
by David Ledford

It's little, it's small
Its head is as round as a ball
It screams and cries
Yet opens its eyes.
What is it?

(A baby)
by Amy Swiderski

What flies but has no wings?

(Time)
by Summer Morton

It never walks
It never talks
It never eats
It never sleeps
It gives you pleasures
It bears green treasures.
What am I?

(A tree)
by Patrick Rainbolt

What is sticky?
What is pretty?
Shines with dew
When the sun shines new?

(A spider's web)
by Staci Shell, Denise Hughes and Kim Storey

What flies through the air but never lands?

(A cloud)
by Andy Scott

One hand walks
One hand runs
Without each other
It can't be done.
What am I?

(A clock)
by Meggie Mills

My colors are made
From a beautiful selection;
I stay in school
For my protection.
What am I?

(A fish)
by Meggie Mills

For it to work
You've got to turn it on,
Push all kinds of buttons
When finished
There! It's gone!
What am I?

(A calculator)
by John Calhoun

What's both big and small
and has legs and doesn't walk at all?

(A table)
by Amy Swiderski

Slithers through crooks and crannies,
Fills up holes and wraps around poles
Always stays up, never falls
But sometimes comes down to shake hands with the ground.
What am I?

(The sky)
by Amanda Alexander

Holds his arms up all year long,
And takes his sweater off in the fall.
Puts on a blanket when winter calls.
He makes new friends in the spring,
When something green comes back to him
And stays throughout the summer.
What am I?

(A tree)
by Amanda Alexander

I turn when the wind blows.
But when the sun comes out,
I don't move about.
What am I?

(A weather vane)
by Kim Storey

What sails the seven seas
When blown with the ocean breeze?

(A ship)
by Kim Storey

What has wings and does not fly all the day?
What stays in caves and may have slaves?
What guards its gold till very old
And then flies away to stay?

(A dragon)
by Heather Campbell

A Unit Plan for Legendary Creatures

by Schary Cade Miller

Note: This unit is designed to be taught after study of The Hobbit by J. R. R. Tolkien and The Chronicles of Narnia by C. S. Lewis.

Unit Goals

1. The learner will accurately use reference materials.
2. The learner will identify creatures from legend, mythology and fantasy literature.
3. The learner will write a description of a creature of his/her own contrivance.
4. The learner will illustrate a creature from legend, mythology or fantasy literature.
5. The learner will appreciate the role of legendary creatures in literature.

Introduction

"We have read about a lot of creatures which you and I will never see in our lives. Can you name some of them? (Allow time for response.) These creatures were either made up by the author of the book which they were in, or they came from very old stories called legends. We are going to find out some more about some of these creatures and put them together in a little book. A book like this is called an anthology. (Write this word on the board and have the class say it aloud.) Your anthology will be a book so that people can look up these creatures by name and find out information about a particular one. What kinds of things do you think we should put in our anthology? (Allow time for response.) What do all living things need to live? (Food, water, air) Do these creatures need these things, too? Let's find out."

Lesson One

Objectives:

1. The learner will identify the correct volume of an encyclopedia in which to locate a given word.
2. The learner will locate the page number of the entry of three given words in the correct volume of the encyclopedia.
3. The learner will place encyclopedia volumes in the correct alphabetical order.

Activities:

1. The students will be placed in four groups. Each student will be given a volume of an encyclopedia. Each word from List A (see page 77) will be introduced visually and verbally. For each group member who holds up the correct volume in which to find the given word, two points will be awarded to that team. The winning team will assist the teacher in activity 2 (see below).

2. (To be used after classwork). Students will place the encyclopedias in correct order. Students will take turns calling the letter of the volume last placed on the shelf (Volume A will be placed before the activity begins). The student holding the next volume will come forth and replace it on the shelf in the correct place adjacent to the one just called. This will continue until all volumes are in correct alphabetical order.

Classwork:

(To be used after activity 1) The students will remain in four groups. Each group will take three words from List A and find them in the encyclopedia. Each group will write down the page and volume where the entry was found beside the words.

Materials:

Two sets of encyclopedias, paper, List A and any reference books on legend or mythology available

LIST A: Faun, Pan, Centaur, Serpent, Elf, Dwarf, Fairy, Unicorn, Giant and Witch.

Lesson Two

Objectives:

1. The learner will locate a given creature in the encyclopedia or other reference book.
2. The learner will write a short report on that creature.

Activity:

Each student will choose a creature from List B (see below). When these have been chosen, a one-sentence riddle will be written about that creature. Each student will in turn ask his riddle to another student who has been chosen to portray Gollum. If Gollum does not guess the riddle, then the student may keep his creature of choice. If Gollum does guess the riddle, then the game will move to the next student and a new riddle must be written by the previous student for his next turn. If all students do not have a creature in two rounds, the teacher will assist in choosing one.

Classwork:

Each student will be monitored as he or she begins a one-half to one-page report about his or her creature.

Materials:

Encyclopedias, paper, List B and reference material on legend and mythology

LIST B: Dryad, Centaur, Elf, Dwarf, Serpent, Giant, Fairy, Faun, Dragon, Unicorn, Witch and Wizard

---

Lesson Three

Objectives:

1. The learner will proofread his report.
2. The learner will correct errors in grammar, spelling, and punctuation in his report.
3. The learner will prepare a final draft of his report.
4. The learner will present his report orally to the class.

Activities:

1. (To be used after classwork is completed) Each student will read his report aloud to the class, excluding the name of the creature.
2. Then the student will perform a charade of the creature, and the class will try to guess which creature the report is about.

Classwork:

1. The teacher will monitor as the students proofread their reports, correcting errors in spelling, grammar and punctuation.
2. The teacher will monitor as the students write a neat, final draft of their reports.

Materials:

Encyclopedias, paper, pencils with erasers and white drawing paper (for the final draft to be written on).

Lesson Four

Objective:

The learner will illustrate his report.

Activities:

1. The teacher will assist the student in locating pictures of his creature in the reference materials or in the fantasy literature.
2. The students will illustrate their reports to show the reader what the creatures look like.

Materials:

Crayons, paint, ink or felt pens

Lesson Five

Objective:

The learner will create a creature and describe that creature in a paragraph.

Activity:

(To be used after classwork) Those students who wish to do so will illustrate their reports.

Classwork:

1. The student will compile a list of adjectives which might be used to describe some of the creatures previously studied.
2. The student will take words from this list which he would like to use to describe a creature which he will invent.
3. The teacher will monitor while the student writes a paragraph describing a creature which he has made up.

Note: The reports written by the students can be bound together to form a class anthology. This could be used by future students when they are reading works of fantasy or legend and come upon an unfamiliar creature.

Provisions for the Gifted: Gifted students may wish to choose a creature from a work of fantasy which was invented by the author of the book. An example of this would be a hobbit. Instead of writing a report from reference books, the student will write it from the descriptions given by the author in reference to his character.

Gifted students may assist the disadvantaged in the writing of their reports.

Provisions for the Disadvantaged: The disadvantaged students may write a report whose maximum length is one-half page.

An Acrostic

by Anne Lewis

My classroom waits, cool and serene;
Young faces greet me, bright and clean,
Smart and eager, never mean!

Children all listen, do and learn.
Hands are raised; each takes his turn.
Our minds and hearts for knowledge burn.

Organized, and yet I may
Let teaching change to fit the day;
Forget the TIM and teach my way.

All that we need will be supplied,
No school request will be denied.
Teachers' aides are justified!

At end of day, when work is done
Students exit, one by one;
Youngsters going to loving homes.

Days like this are rare and few--
A dream that I aspire to
Yet fantasy could make it true!

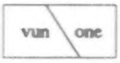
Classroom Activities Based on The Witches *by Merri Hess*

Introduction

Witches	
Looks	Actions

Before reading The Witches, use graffiti boards for students to describe witches and heroes. In a brainstorming session students give physical characteristics of witches and heroes and tell what they do (based on previous readings and experiences). These are written on the top half of the graffiti board. In their free time, students may add to these with words or pictures. During and after reading the book, students add to the bottom of the board using characteristics of witches and heroes found in The Witches. When students finish reading the book, the top and bottom halves of the board can be compared and contrasted with characters from other stories.

Activities During Reading Time



Construct a bulletin board with pictures of witches as normally depicted and contrast that with a picture of a woman with gloves on. Title the board, "Which is a Witch?" Using a classroom wall map, let children locate the setting for each day's reading.

Construct word card puzzles. The witch has trouble saying her "w's" and rolling her "r's." Make word card puzzles using the phonetic spellings of words taken from the text which show the witch's pronunciations on one half of the card and the standardized spelling of those same words on the second half of the card. Examples: vun/one; tventy/twenty; vig/wig.

After reading the Grand High Witch's recipe, have students draw what they think each of the animals used looked like. Examples: grentle's egg (draw one grentle); grobblesquirt's snout (draw one grobblesquirt).

The Grand High Witch used some strange ingredients in her formula. Draw a picture of each animal which these ingredients came from.	
The witch used one grentle's egg. Draw a grentle.	The witch used one grobblesquirt's snout. Draw a grobblesquirt.
The witch used one crabcruncher's claw. Draw a crabcruncher.	The witch used one catspringer's tongue. Draw a catspringer.

Activities to Use After Reading The Witches

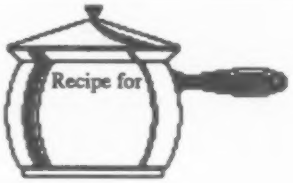
Provide the following story ideas for students to create their own creative writing booklets, using pre-made mouse cover-design.

> The boy in the story didn't mind being a mouse. How would you feel about being a mouse? What would the advantages and disadvantages be?
>
> From the book we don't know what happened to Bruno mouse after he was returned to his parents. Write a story about what happens to him and to his parents.
>
> At the conclusion of The Witches Grandmamma and the boy/mouse are planning to save the children from each country from the witches. Write a story about the ways Grandmamma and the boy/mouse might rid a particular country of the witches.

Make a worksheet with instructions for students to make up interview questions for each of the three characters in the book. After each student writes several questions for each character, divide the class into three groups, each of whom will assume the identity of one of the three characters. Worksheets are then collected and exchanged among the students. Students must answer the questions as they think that character would respond.

Encourage students to create a recipe which would turn the mouse back into a boy. Use index cards for this activity. (See sample of student handout below.)

Student's Name________________________



Instructions: The Grand High Witch's recipe for Formula 86 Delayed Action Mouse Maker had certain ingredients to cause certain reactions. She used an alarm clock to delay the action and the wrong end of a telescope to make something smaller. Using this idea, write a recipe for changing the mouse back into a boy. Write the name of your recipe on the pot.

Ingredients:

Mixing Directions:

Psycho-Motor Games

Chant: Divide the class into groups and invite each group to make up a chant about the story using the witch's pronunciation. The chants are used in a relay race between the groups.

Relay: While chanting, each group passes a ball over one student's head and then between the legs of the next student and so on. When the ball reaches the last person in line, he runs to the front and begins the over-under passing again. This continues until one group is lined up in the initial order in which they started. The first group to do this wins.

Allow students to invent television advertisements (thirty-second spots) which would encourage someone to read The Witches. For example, each ad should consist of a jingle, such as "You deserve a break today. . . ." When the ads are completed, students may perform their thirty-second spots for videotaping. At the celebration party (see last activity) the video may be shown.

Games and Party Activities

Encourage students to submit a name for the main character in The Witches. Rules should be that they explain in twenty-five words or less why that particular name fits the main character. Student entries may be displayed, and the class may vote on the best name. The winner is announced at the party.

Celebrate the boy/mouse's and Grandmamma's triumph with a party in their honor. Party activities may include a video-showing of the ads, announcement of the "Name the Boy Contest" winner, and of course, refreshments.

Construct a gameboard entitled **"The Dining Room Caper"** which requires students to answer comprehension questions based on the story in order to take their turn.

Materials: Tag board, die, small game cards.

Procedure: The game begins at the Grandmother's table in the dining room with the path circling counterclockwise to the kitchen and returning to the dining room and the table. The winner is the first player to return to the dining room table. Obstacles and rewards are designated by spaces marked with a "W" ("Witch Card") and an "M" ("Mouse Card"). A player landing on either space would then draw a card from the pile, replacing it at the bottom when he completes the card instructions. The game is to be played in small groups.

Instructions: A roll of the die determines who begins the play. The first player draws a "?" ("Question Card"), and if he can answer it correctly, then the die is rolled and the move is made. If an incorrect answer is given, the play passes to the left. If a player lands on a Mouse or Witch space, he draws the appropriate card and follows the directions on it. The first player to return to the dining room table wins the game.

Merri Hess teaches third grade at Ballard Elementary School in Ballard, WV. She is enrolled in the Master's Degree Program in Curriculum and Planning at West Virginia College. She was chosen Monroe County Chapter I Teacher of the Year in 1985.

QUESTION CARDS

(Cards for The Witches Game are provided below.)

The motto for all witches is: One ____ a week is fifty-two a year.
Answer: Child

True or False: Some witches are men.
Answer: False

True or False: The boy who tells the story is named John.
Answer: False

What clue about hair tells you if someone is a witch?
Answer: Witches are bald and wear wigs.

Why do witches wear gloves?
Answer: They have claws like a cat.

When do witches hold their noses?
Answer: When a child is near; they don't like its smell.

How are witches' feet different from other people's?
Answer: They have no toes.

What color is witches' spit?
Answer: Blue

What strange habit did the Grandmamma have?
Answer: She smoked cigars.

What is a witchophile?
Answer: A person who studies witches and knows a lot about them.

What country is Grandmamma from?
Answer: Norway

In what country was the seaside hotel they visited?
Answer: England

What pets did the boy take to the hotel?
Answer: Two white mice

What group did the sign say was going to meet in the Ballroom?
Answer: The Royal Society for the Prevention of Cruelty to Children

What did the boy want to do when he grew up?
Answer: He wanted to own a White Mouse Circus.

What was the first clue the boy had that the meeting room might be full of witches?
Answer: All of the women were wearing wigs.

What letter did the Grand High Witch have trouble pronouncing?
Answer: The letter "w"

What was the name of the magic formula the Grand High Witch invented?
Answer: Formula 86 Delayed Action Mouse Maker

What happens when you look through the wrong end of a telescope?
Answer: Everything looks smaller.

What did the Grand High Witch use in the formula to make it delayed action?
Answer: She used an alarm clock.

Into what edible were the witches supposed to inject the formula?
Answer: A chocolate or sweet

What kind of store were all the witches to open?
Answer: A sweet shop

On whom did the Grand High Witch try the formula out?
Answer: Bruno

To whom was the Grand High Witch going to give the prepared formula?
Answer: The formula was for witches over age seventy.

How many children could be turned into mice with a single bottle of the formula?
Answer: 500

How did the witches discover the little boy was in the room?
Answer: They smelled him.

Why did the little boy instantly turn into a mouse?
Answer: The witch gave the boy a whole bottle of formula.

What didn't change about the little boy when he turned into a mouse?
Answer: His voice didn't change.

What did Grandmamma do when she first saw the boy as a mouse?
Answer: Grandmamma cried.

What is Bruno's constant habit?
Answer: Eating

How did the boy/mouse get down to the Grand High Witch's balcony?
Answer: Grandmamma lowered him over in her knitting.

Where was the formula hidden?
Answer: The formula was hidden inside the mattress.

How did the boy/mouse get out of the Grand High Witch's room?
Answer: By the door

Into what food did the boy/mouse put the formula for the witches?
Answer: Soup

Did anyone in the kitchen see the boy/mouse?
Answer: Yes

What injury did the boy/mouse get in the kitchen?
Answer: Part of his tail was cut off

Where did Grandmamma and the boy/mouse go once the witches were changed into mice?
Answer: They left in a taxi for the airport in order to catch a plane back to Norway.

In what country was the Grand High Witch's castle?
Answer: Norway

FREE MOVE

FREE MOVE

WITCH CARDS

Your wig blows off! Go back two spaces to get it.

You are waiting for the delayed action to take effect. Lose one turn.

You can't find your gloves! Go back one space to find them.

You have to climb a tree to find a grentle's egg. Lose one turn.

You have to simmer the mice tails in frog-juice one hour. Lose one turn.

You think you smell a child. Go back two spaces to be sure.

MOUSE CARDS

You get up to the Grand High Witch's balcony. Take an extra turn.

You find the formula in the mattress! Move ahead two spaces.

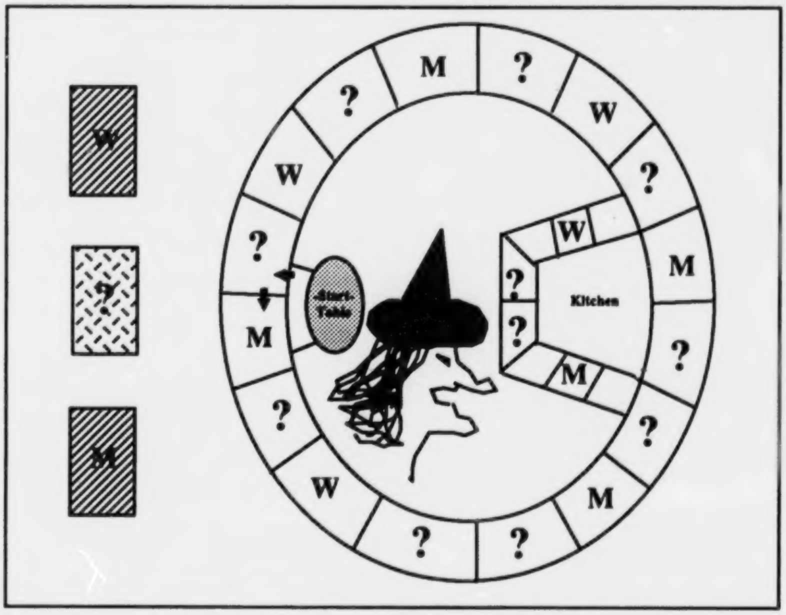
You run downstairs to Grandmamma's room. Run ahead three spaces.

You make it safely to the kitchen door. Move to the kitchen door.

You run back to Grandmamma's purse. Take an extra turn.

You get the formula into the witches' soup. Move ahead one space.

Gameboard for The Witches



Note: The gameboard is merely an example and is not to scale.

Teaching Perfect the Pig *by Sydney Grimes*

Target Grade Level and Subject Field

Third-grade reading class. This fantasy story will be taught during reading class over a five-day period.

Purposes

To develop a greater appreciation of fantasy literature apart from students' reading groups.

To allow opportunities for students to express themselves, thereby gaining important insights into original thinking.

To have students sequence events from the story and to become familiar with new vocabulary words, which will add to the comprehension of the story.

Lesson One

The teacher will begin by presenting new vocabulary words on flashcards: *greedily, sow, piglets, pigpen, squeal, favorite, and grateful.* Students will read pp. 1-8 of Perfect the Pig orally. Then teacher will ask the following comprehension questions: What kind of personality did the little piglet have? Would the piglet make a good friend? What qualities make a good friend? Compare the piglet to the other piglets. (Teacher will make a T-chart on the blackboard with the headings, "Like Real Pigs" and "Different from Real Pigs.") Students should respond as they are prompted by the following questions: How did the piglet help the sow? In real life could a piglet help a sow? What was the piglet's reward? Why do you think the piglet asked for wings? How does that make him different from other pigs? What special things could you do if you had wings? What would be some problems of having wings?

The teacher will sequence events on sentence strips. Students will arrange these events in the correct order.

Activities:

The teacher may correlate this book with science by studying the first animal to fly. This was a dinosaur called Archaeopteryx. Conclude the lesson by having a flying paper airplane contest. The teacher may correlate this book with math by using meter and yard sticks to determine the winner of the flying paper airplane contest. For other uses with science, students can study metamorphosis. For example, they can collect frog eggs and record their daily observations until the tadpoles hatch.

The teacher may create a "Pig Center." Have students make a list of all famous pigs they can think of and collect the books or pictures of each. Provide encyclopedias so that children may read about pigs. Make a worksheet for the students to fill in as they study. For example, name a mammal who provides what the pig needs to live. How do pigs communicate? The students can write an imaginary conversation between pigs. Use correct quotation marks and punctuation. Have this worksheet at the "Pig Center." Divide the worksheet into three columns. In the first column write, "What I Know"; in the second column write, "What I want to Find Out"; and in the third column write, "What I Learned." Students will fill out the first two columns at the start; the third column is to be filled in after the study of pigs is completed.

Sydney Grimes is a third-grade teacher at Crossroads Elementary School in Whitwell, TN. She earned her BS degree at the University of Tennessee at Chattanooga.

Create a fable with the pig as the moral character.

Create a pig game (ex. Pin the Tail on the Pig).

Design a pig house from cardboard and use it as a puppet stage. Make pig puppets. Students may write a short play and perform it.

Collect and tell pig jokes or pig sayings. Discuss the meanings of the phrases.

Make pig masks from paper plates.

Build and fly kites. Discuss Benjamin Franklin and how he used the kite.

Study Orville and Wilbur Wright. Discuss the progress in aviation.

Evaluations of Lesson One:

The students will answer comprehension questions, correctly sequence all events from the story and make and fly paper airplanes. The students will measure correctly the distances flown by the airplanes.

Lesson Two

The teacher will present the vocabulary: ***fire escape, escape, adore, vegetables, model, restless, attention, label and cement.*** Students will read pp. 9-20 of Perfect the Pig orally. The teacher will check comprehension by asking the following questions: Who gave the piglet his name? Was it a good name? Why? Describe the kind of person that Olive is. How does Olive take care of Perfect that shows she is aware of his needs? What are some bad or harsh things Olive wants to protect Perfect from? Why does Olive decide they will be better off living in the country?

Sequence events on sentence strips. Let children arrange in correct order.

Activities:

Ask a veterinarian to visit the class and discuss how to care for a pet. Have a pet show.

For art class, paint Perfect amid flowers and vegetables. Use these paintings to decorate the "Pig Center." Students may also draw another imaginary animal by combining animal parts from several animals. Ask students why they think the illustrations from Perfect the Pig are in black and white? If you have access to an art museum, take the children on a field trip there. Another art activity is to make piggy banks from bleach bottles.

Correlate the fantasy book to social studies class by discussing how Perfect likes city living compared to country living? What are some difficulties he might encounter by living in the city? What are some characteristics of a city?

Evaluation of Lesson Two:

The students will demonstrate they can paint their ideas using Perfect as the focal point of their art work. The finished product will be used to decorate the "Pig Center."

Lesson Three

The teacher will present new vocabulary on flash cards: *frantic, fog, gravely, fortune, costume,* and *miserable.* Students will read pp. 21-30 of Perfect the Pig orally. The teacher will check comprehension by asking the following questions: What happens when Perfect gets lost in the fog? What kind of man picks up Perfect? Why does this man have Perfect wear a costume? Why does Perfect cry himself to sleep?

In science class, students may study weather, especially fog.

Activities:

Discuss latch-key children or what it is like to be home alone. What do you do if someone calls or knocks on the door? Role-playing is fun and instructive at this point.

Draw a T-chart and discuss the needs of children and the needs of piglets.

Introduce a creative writing activity. Tell the students to "Be a piglet!" What would you do? How would you feel? What would you eat? Describe the way you look--size, color, texture, etc. Where do you live? What are you afraid of? What do you think about? Brainstorm words for the creative stories. Write these words on the blackboard so students can use them in their stories, if they like. Remind students of the elements of a good story: setting, character development, action, and resolution. Have students illustrate their stories. Share the stories orally.

Evaluation of Lesson Three:

Students' original stories should contain elements necessary for a good story.

Lesson Four

The teachers will present vocabulary words: *searched* and *butcher*. Students will read pp. 31-38 of Perfect the Pig orally. The teacher will check students' comprehension by asking the following questions: How does Olive finally locate Perfect? How does the judge settle the case? What might have happened to Perfect if the judge had given Perfect to the man? Why did he give half the man's earnings to Olive? Is this fair? Do you think Perfect will be happier in the city or the country? Why?

Activities:

Discuss ways to search for lost animals: placing ads in newspapers, using the services of the police, television and radio stations, animal shelter. Have each child pretend his pet is missing and write an ad for a lost and found column. Share with classmates.

Re-enact the courtroom scene from Perfect the Pig. Have the children change the judge's decision and act the new part out.

Have a group storytelling session. Review the elements of a story. Instruct all children to sit in a circle and choose someone to begin the story. Each student continues the story by adding one or two sentences. Upon completion of the story, check to see if it has the ingredients of a good story (setting, character development, action and resolution).

Study words found on pages 21-34. These are words with multiple meanings: *fly*, *ran*, *train*, *pipe*, *left*, and *butcher*.

Evaluation of Lesson Four:

After the storytelling session, the students will decide whether all the elements of a good story were present in their story.

Lesson Five

The final day will be called a "Pig Day Celebration." Students will demonstrate their knowledge of all the vocabulary studied in Perfect the Pig and will participate in culminating party activities. To play Pig Bingo, make bingo cards, which have the definitions of the vocabulary words in squares on the cards. Make flashcards with the vocabulary words written on them. The teacher will call out the word, and the student will cover the correct definition.

Activities:

Students can make pig cookies, using a simple sugar cookie recipe. The recipe may be written as the handwriting lesson for the day. To correlate to math, make sure students use the measurements correctly when mixing the cookie dough. To correlate to English, have the students choose adjectives to describe the taste, smell, texture of the cookies as they eat them. Teacher will write the adjectives on the board, and later the students can write each adjective in a complete sentence.

Have a Pig-Out Contest: see who can eat the most.

Play Pin the Snout or Tail on the Pig.

Have a greasy pig race.

Visit a pig farm and see how real pigs live or try to obtain a movie depicting real pigs.

Evaluation for Lesson Five:

Students will demonstrate their knowledge of new vocabulary words as they play Bingo. Students will write adjectives after eating their cookies and be able to use all the adjectives correctly in sentences.

Bibliography

Jeschke, Susan. Perfect the Pig. New York: Holt, 1981.

Note: Many of the activities were suggested by Novel Units, P.O. Box 1461, Palatine, IL 60078 and from Perfect the Pig, Reading Rainbow Library, Reading Rainbow Gazette, Inc., 1501 Third Avenue, New York, NY 10028.

Teaching Unit for Cloudy with a Chance of Meatballs

by Emma Laura Lacy

Target Grade Level and Subject Field	The third-grade language arts, math, science and art classes.
Purposes	To provide the student with a general understanding of fantasy literature. To develop pleasure in reading the particular story and in the activities described.
Lesson One	The teacher will introduce Cloudy with a Chance of Meatballs by cooking meatballs in an electric skillet. As the children munch these, the teacher will begin discussion of the book title, the cover illustration and weather forecasting. The teacher will introduce the following vocabulary words which are written on a chart: *brief, shifted, drizzle, abandon, fog, prediction, hurricane, violent, survival, tornado, stale,* and *sanitation*. The teacher will lead discussion about parents/grandparents as storytellers and will then tell students that Cloudy with a Chance of Meatballs is a story told by a grandfather. The teacher and/or students will read part one, pp. 1-13 of Cloudy with a Chance of Meatballs and answer questions which the teacher creates about the story.
Lesson Two	During science class, following the study of part one of the story, students will read part two, pp. 14-21. Then they will discuss the types of clouds by using a poster on which students construct cloud patterns with construction paper and scissors. The teacher will introduce weather terms: *brief showers, low clouds, high clouds, thunderstorms, showers, heavy rains, barometer, windy, downpour, drizzle, sleet, snow, humidity, breeze, hail,* and *freezing rain.* Students will then divide into groups for work in centers. One center can construct a bar graph of their favorite foods; another can made cloud-shaped covers from cotton batting for creative writing booklets; and a third can construct a cloud mobile of different kinds of clouds cut from cotton materials which will hang above their desks. Conclude with a pancake-flipping contest: use bread slices which have been trimmed or frozen pancakes and spatulas for each team. Teams race each other by flipping pancakes and catching them on their spatulas. Score one point each for a successful flip.
Lesson Three	The teacher will read part three, pp. 22-35 from Cloudy with a Chance of Meatballs. Review all vocabulary words with a word search ditto. As a physical education activity, introduce the "Pancake Relay Race." Two teams will carry pancakes on their spatulas and stack them on paper plates. The team who stacks the most wins. For a cooking activity, teach students how to make bread boats from peanut butter sandwiches topped with "sails" made of triangular cheese slices held in place with pretzel sticks. Store treats in baggies.

The teacher will review the story and emphasize the foods listed in "Chew and Swallow." On the blackboard, the students will list foods under the headings of the four food groups.

For an art activity, provide students with magazines so they can cut out pictures of foods and then glue them onto umbrella shapes. The teacher will attach the "umbrellas" to the bullentin board. Another art activity consists of the construction of individual shoebox theaters by drawing events from Cloudy with a Chance of Meatballs on sheets of paper, and then gluing the story sequence onto butcher paper; attach the ends to an empty roll, roll up and fit into the shoebox. Students can tape-record their story for a classroom presentation.

The teacher will conclude the book activities with a discussion and teacher-prepared display of other fantasy tales, such as the Strega Nona picture books.

Evaluation Methods:

The teacher will observe the work of children in each center and their participation in the physical education activities.

Materials:

Newspaper weather forecasts, ground beef, toothpicks, electric skillet; posterboard, construction paper, scissors, bread slices or frozen pancakes, spatulas, cotton fabric, large-eyed needles, thread, coat hangers, batting or cotton balls; cheese slices, peanut butter sandwiches, pretzel sticks, plastic bags; old magazines, glue, scissors, sheets of white paper, butcher paper on roll, crayons, empty towel rolls or dowels, shoeboxes, tape recorder and tapes, other fantasy books for display.

Bibliography

Barrett, Judith. Cloudy with a Chance of Meatballs. New York: Atheneum, 1978.

Emma Laura "Bunny" Lacy teaches third grade at Crossroads Elementary School in Whitwell, TN. She holds a BS degree in Early Childhood Education from the University of Tennessee at Chattanooga.

Teaching Unit for Lafcadio *by Teresa W. Brickey*

The Theoretical Basis for Teaching Lafcadio by Shel Silverstein

Peer pressure is a powerful force among children beginning in the primary grades. Between the ages of eight and ten, peer pressure is a factor which determines friendships, fashions and, most importantly, a child's self-image. For a child, being "in" or "cool" is everything, and anything less could result in ostracism by the peer group.

Target Grade Level and Subject Field

The third-grade language arts class.

Purposes

To help students realize that what really counts comes from within a person and not from superficial trappings.

To help students become aware of subtle changes which occur as a result of peer pressure.

To develop pleasure in reading different types of literature.

Procedure

The teacher will read Lafcadio to the class. The teacher will lead a discussion about how Lafcadio becomes more and more like a man and less like a lion as the story progresses. At the end of the story, students should note Lafcadio's dilemma: he isn't sure where he fits.

Activities

The teacher may choose from the following list of suggested activities:

1. The teacher may encourage students to pretend that they are Lafcadio and write letters to "Dear Abby" asking whether Lafcadio should eat the hunters or shoot the lions. Students should then pretend to be Abby and write answers back to Lafcadio. The teacher will note what kinds of value judgments are made in the letters.
2. The teacher will chair a debate on the issue of personal conformity or individuality.
3. The students will plan and dramatize a trial for Lafcadio, who is charged with first degree murder for eating hunters when he was young.
4. The teacher will instruct students in adapting a book to a play script, ballad and/or poem, and a comic strip. The teacher will review plot, characterization, setting, dialogue, etc.
5. The teacher will invite students to continue the story of Lafcadio after he walks into the valley alone.
6. The teacher will instruct students in making dioramas which show their favorite scenes from Lafcadio.

Teresa Brickey teaches third grade at Union County Elementary School in Blairsville, GA. She is a graduate of Brenau College in Gainesville, GA.

Teaching Unit for Identifying Information on Cards in a Card Catalog

by Anne Kitchens

Target Grade Level and Subject Field

Fifth-grade class who meets in the library once a week for a thirty-minute lesson.

Goals

To understand and utilize oral and written language (BSF:52000)
To understand the use of the library (FSF:523A1)
To use the skills previously learned (INFO. SKILLS)

Instructional Objectives

The student will recall and identify information on a card catalog card.
The student will produce an original author card for his imaginary book.
The student will decide in what classification his book belongs.
The student will create and write a one- to three-sentence annotation for his card.
The student will support the judgments he has made about the information on his card.

Set

"We have been identifying information on card catalog cards; you have taken my test on the author, title, and subject cards, and you did very well! You know the difference among the three main cards. You have filed cards for me, you have played 'Cool Chicken,' you know what other information is given on a catalog card." (Recall: annotations, call number, copyright date, publisher, author, title, number of pages.)

Instruction

"Today is the day we are going to create our own author card for our imaginary book. I will give you an author card that you may keep. It will be your guide for your author card. It may be helpful for you to identify the information on the sample card before you begin your own. (If you need a pencil, you may borrow one from me.) (Distribute half-sheets of paper.) What information will you list first on your card? (Author, last name first, year of birth, if desired.) If you need call number information, I have a chart of the Dewey Decimal Classification for you to consult. Your card needs a one- to three-sentence annotation describing the book."

The librarian will respond to individual questions as they arise. As the librarian walks around to monitor the supervised practice, she makes adjustments and suggestions as necessary.

Students will perform independently or with guidance.

Alternate Plan: Use Talents Unlimited: Decision Making

1. Think of the varied things you could do. (Alternatives: subject areas your book may be in, different classifications.)

2. Think more carefully about each alternative. (Criteria: do I know enough about the subject to create a title, an annotation, or assign a call number?)

3. Choose one alternative that you think is best. (Decision)

4. Give reasons for your choice. (Reasons)

Closure: "It is time for us to go. As you leave, show me your author card, and then I will collect them all."

Assignment: If the author card is completed during this lesson, the student will type the card on the computer/printer during either "open" library or scheduled class time. If the card is not completed during this time, the student may finish it during "open" library or the next scheduled class time.

Measurement: The measurement of achievement is a completed author card.

Materials: Pencils, half-sheets, extra catalog cards, computer with printer, chart or overhead of the Dewey classification system.

Enrichment Activities: Invite student(s) to write on the topic chosen. Or invite student(s) to do cards for several different classifications.

Anne Kitchens is a librarian at East Side Elementary School in Elizabethton, TN. She holds an MEd degree from East Tennessee State University.

Bilbo's Song *by Erin Anseth*

("Bilbo's Song" is sung to the tune of "Yankee Doodle.")

Verse 1:

Mr. Baggins didn't want
Any adventures here.
When Gandalf told him all about
The trip he filled with fear.

Refrain:

Little hobbit, keep it up,
Bilbo Baggins candy;
Mind the dragon and the elves,
And with the ring be handy!

Verse 2:

Now all the dwarves tumbled in,
Bilbo was quite surprised.
When everyone was in their place,
He couldn't believe his eyes.

Refrain:

Verse 3:

Soon they all started out,
Gandalf in the lead.
Then the dwarves got tired soon,
And they began to plead.

Refrain:

Verse 4:

After many trying times,
The party reached the lair.
When they couldn't find the door,
Bilbo tore his hair!

Refrain:

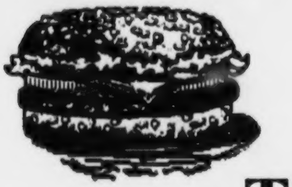
Verse 5:

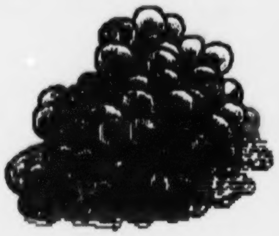
When they finally found the door,
Bilbo really "Took."
If you want what happens next,
You'll have to read the book.

Refrain:

In 1988-89 Erin Anseth was a sixth-grade student in the OMEGA Program in the Bristol Tennessee City Schools. Melanie Bowen was her teacher.

Jeff Pierce was also a student in Melanie Bowen's class. Jeff won first place for the Hobbit Hole Cafe Menu (page 95) in the special category division at the Fantasy Fair.





The Hobbit Hole Cafe

Jeff Pierce, Proprietor

Appetizers

Fili Fries	2.97
Middle-Earth Mushrooms	3.00
Dori Dill Pickles	1.95
Gollum Grapes	2.00

Drinks

Kili Cola	.95	1.05
Gandalf Grape Juice	.50	.70
Oin Orange Juice	.60	.80
Bifur Banana Frost		1.00

No Alcholic Beverages Served!!!

The Dinner Menu

Bombur Burger A big hamburger (one pound) with Fili Fries	7.95
Smaug Dog A foot-long hot dog with Fili Fries	5.00
Bilbo Big Dinner A large meal with Bilbo's biscuits, Gollum Grapes and Middle-earth Mushrooms. Beverage served is a Misty Mountain Sunrise.	8.00
Elrond Eggs Three big eggs cooked any way you want them and covered with Middle-earth Mushrooms.	5.00
Sting Steak Juicy steak cooked with Middle-earth Mushroom sauce and served with Fili Fries.	8.50

The Misty Mountain Motel is located on top of the Hobbit Hole Cafe. It is a comfortable place to stay, and it isn't expensive. So come and stay a while.

Across from the cafe is the famous Baggins Souvenir Shop. You can buy rock from the Misty Mountains, precious stones from Thorin's treasure, or even a chip of Smaug's skeleton. So come on down to the Baggins Souvenir Shop.

The Hobbit Hole Cafe is open from noon until 5:00 p.m. on Sunday and from 11:00 a.m. until midnight during weekdays. Thank you for coming to the Hobbit Hole Cafe--the Best Place in Town!!

3

APPROACHES

TO FANTASY

"I needed this professionally and personally. Before this institute I had not had a literature course in years. I was becoming stale. Now I am inspired! I've gained so much knowledge. I feel I can encourage children and teachers to read and love fantasy literature as much as I do." *Participant*

Doorway to Fantasy

by Anne Lewis

As I entered the library door to pick up my second-grade class, I was met by a flustered librarian who was holding two red-faced, angry boys by the arms. She told me breathlessly that they had been fighting in her library! They were my biggest students, both a year or two older than the rest of the class, and both enrolled in the resource program on a daily basis. The altercation did not surprise me, but the reason behind it did. The boys had been in fierce competition for the last shelf copy of Beverly Cleary's Mouse on a Motorcycle!

The victor clutched the worn copy, triumphant in spite of the librarian's wrath and the penalty which she had imposed on both boys. As I walked ahead of my straggling line of students and saw the display on the open door of our classroom, the incident began to make more sense.

When school began in August 1988, I had visions of eager faces and bright eyes, and of afternoons spent with Alice, Charlotte, and Bilbo Baggins. Reality replaced my fantasy as I realized that most of my students were not ready for the books which had inspired me during the Teachers Institute on Children's Fantasy Literature. I was convinced that fantasy should be an important part of our year together, but I wanted to give them more than just a random selection of classic fantasy books.

My mailbox provided the idea. A new monthly book club offered the usual low-priced items for the students, bonus points for the teacher, and an Author of the Month kit with tapes, posters and books. If Alice, Mole, Bilbo and Lucy could venture into the unknown, so could I!

It was October when our first books and the author kit arrived. Maurice Sendak's poster of Max and the Wild Things was a perfect addition to the Halloween theme of the room. Our classroom door became our doorway to fantasy as we covered it with the poster, author's photograph, biography and Sendak book covers supplied by the librarian. The display was visible to everyone passing up and down the hall, and the heading proclaimed our Fantasy Author of the Month.

November brought Tomi de Paola and the wonderful magic of Calabria to our classroom. We decorated our door, borrowed books from the library, and learned about the author's childhood through the taped interview with him. My students were learning that books were written by real people whose childhood experiences and problems often matched their own.

Stan and Jan Berenstain and their family of bears took us through December and the gloom of January. Many students brought their own books to add to my collection and through fantasy we explored the problems about homework, bedtime, nutrition, popularity, families and more. Our doorway had become a point of interest for passing teachers and students as they waited for the next author to appear.

The students suggested and prepared the material for our next author, Dr. Seuss. His publisher sent information, and we used the encyclopedia and book covers for more. Students' drawings covered the walls as we read our way through the month of February. We understood the effects of pollution after reading The Lorax, saw the stupidity of prejudice through the antics of The Sneetches, and turned Oobleck into a science project.

Our doorway to fantasy opened further in March as Beverly Cleary delighted us with the adventures of Ralph in Mouse on a Motorcycle. We made thumbprint mice, read poems, and researched facts about mice—and all the time the students followed the story eagerly. On the day before the library fight, we had left Ralph desperately searching the hotel for an aspirin to help his sick friend. . . .

The pugilists, by now quite subdued, remained in the hall with me as the other children went into the classroom.

"I just wanted to know what happened," said the loser. "Did he get that aspirin or not?"

At that moment there was nothing more important than finding out, which is exactly what we did! I began the story of Ralph's search to find an aspirin, and this time I finished the segment!

April now seemed the perfect time for E. B. White and Charlotte's Web. My students had developed the attention span and interest to follow Fern, Wilbur and Charlotte through each crisis, triumph and adventure. By now we were busy making scrapbooks about our favorite fantasy authors to display at the Fantasy Fair and taking achievement tests each morning. Our time spent in the world of fantasy was a relaxing and refreshing break.

We reached the bittersweet ending in early May just in time for a trip to Theatre Bristol to see a live performance of the play Charlotte's Web. This had been a challenging and difficult year, but as a magnificent Charlotte floated through the air and wove her messages into her web, her words applied to us as much as to Wilbur. The fight in the library was a measure of our success. A doorway to fantasy had been opened (HUMBLE), my students will never be the same (RADIANT), and we were on the Road to Wonderful (TERRIFIC)!

Students Beg to Read Fantasy Literature

by Katheryn Snodgrass

I completed a five-week study of fantasy literature with my four sixth-grade classes in November 1988. I used Charlotte's Web in one class, The Wind in the Willows in another, and The Lion, the Witch and the Wardrobe in the other two classes.

The students were extremely enthusiastic about the study. All of the parents, except one, were also enthusiastic and supportive. Reports from the parents were rewarding. They said that their children were reading at times when they normally watched television. And the activities related to the books were actively involving their children.

Following is a description of some of the activities: Each class was divided into groups of five or six students. These groups were assigned a project of their own choosing which they would present to the entire class. Projects chosen consisted of poems, skits, puppet shows and songs. On the days the projects were presented, I video recorded each presentation. Each class was able to see what had been presented in the other classes. The video was then made available to check out and show to parents at home.

Katheryn Snodgrass teaches sixth- and seventh-grade reading and literature at Colonial Heights Middle School in Kingsport, TN. She holds an MA degree from East Tennessee State University.

This was a rewarding unit for the students and for me. The projects were outstanding. Students in the lowest ability group created projects as innovative and creative as students in the highest ability group. What a boost of self-esteem for ALL of the students! The fantasy unit was also well received by the parents, many of whom offered to purchase another fantasy book for their child, if only we would repeat what we had done. Next year I plan to teach fantasy literature again, but move it to a time slot when they become tired and bored with their basal reader. Before we were through, students were begging to "do" another book.

A Door in the Hedge

by Joyce Moore

Enticing middle school students through "the door in the hedge" and into the world of fantasy has been the quest for Tanglewood Middle School since my participation in the Teachers Institute on Children's Fantasy Literature. Since many of our students think that reading is about as cool as listening to a Box Car Willy album, the task seemed ominous. However, there were many successes, and even a few "believers" were discovered along the way.

The infection for reading CAN be "caught" by the middle-school student; but it must be done quickly before that short attention span wanes. Therefore, we found that the presentation of a brief and tantalizing introduction is the key for encouraging reading of all kinds and in particular, fantasy literature. The following is a list of books, activities and resource guides which might help you get started on the road to fantasy literature!

Several of the more "artsy" picture books were useful as fantasy-starters. Susan Cooper's The Silver Cow and its rich flavor of Welsh folk tradition provided a great introduction to all of her books.

Chris Van Allsburg's books offered many wonderful opportunities. Jumanji (or its video counterpart) lent itself readily to creative writing projects; students could also make up their own fantasy-come-true games. Our sixth-grade students used The Z was Zapped to create their own "alphabet drama."

Roald Dahl's off-beat sense of humor appeals to many students. The Magic Finger has been useful in my sixth-grade fantasy unit. "What would you do if you had a magic finger?" (Be ready to censor!) One episode in Dahl's autobiography, Boy, graphically describes his experiences in a candy shop when he was eight. This makes a great lead-in to Charlie and the Chocolate Factory.

Another sixth-grade group is studying Greek mythology in conjunction with The Lion, the Witch and the Wardrobe. Students enjoyed learning some interesting facts about Lewis' life found in his Letters to Children. They attended a tea party complete with hot tea and Turkish Delight (actually pieces of Zero candy bars rolled in powdered sugar).

The Random House filmstrip version of Hodges' Saint George and the Dragon makes for a nice introduction to fantasies set in the Middle Ages. Another good resource is an activity guide on The Hobbit from Ballantine Books. Guidance Associates' AV kit "Fantasy" gives good general information for younger students while their kit "Fantasy World" appeals more to older students. Of the commericial videos available, I have found that

Watership Down, The Little Prince, and Willy Wonka and the Chocolate Factory follow the books fairly well and work well as a culminating activity. Transparencies made from maps found in The Dictionary of Imaginary Places are also quite useful.

Short story collections also provide great unit starters. Robin McKinley's "Stolen Princess" from A Door in the Hedge, incorporates the theme of a "door in the hedge" which leads us into the world of "faery." Joan Aiken's "A Room Full of Leaves," found in Not What You Expected, tells of a magical room providing an escape from the real world.

As an introduction for Tuck Everlasting, we used the AV kit from Random House on Natalie Babbitt and an activity from Book Lures' Activities with Fantasy. The activity required that students bring sparkling mineral water to class and then consider whether or not they would drink the water if it would make them live forever.

My students and I have been back and forth through the "door" many times this year, but it's been fun. And remember whatever introduction you as a teacher or librarian provide, as Bilbo says, "roads go ever ever on. . . ."

Fantasy in the Eighth Grade

by Donna Jordan

Donna Jordan teaches eighth grade at Jefferson Middle School in Jefferson City, TN. A graduate of the University of Arkansas, she is a member of the Mortor Board Society.

PART I

In one of Mrs. Manning's lectures (during the 1988 Institute on Children's Fantasy Literature) on using literature in the classroom, she stated that enjoying the books was essential and had to come first. That rule is as important in the eighth grade as it is in the first, especially if we hope to encourage students to become lifelong readers.

How do we get them to enjoy books? Use things you really like yourself. Your enthusiasm rubs off! And use things **they** really like. Be willing to go beyond your textbook to find the things that appeal to them. Give a book the two-chapter test. If students aren't enthralled by page 29, pick something else. With thousands of books to choose from, boring students is a crime. Of course, this means you won't get to use all of your favorites. To my disappointment, one of my five classes in the 1988-89 school year did not want to finish The Book of Three. They found it too "storytellish." They do, however, like The Dog Days of Arthur Cane—refreshing! Another class found Dog Days "gross!" Go with the flow—find and use the books children can relate to and keep the excitement going!

When students enjoy books and stories, you can move on to the interesting question, "What does the story mean?" I'm afraid it doesn't matter what the story means to the teacher. That meaning only has relevance to him or her. The only real thing to the student is what he understands. To illustrate that point, read the student comments about The Book of Three in part II of this essay.

And we have a good handout from the Institute on Children's Fantasy Literature (Anderson, William, and Patrick Groff. A New Look at Children's Literature. Belmont, CA: Wadsworth, 1972. 225-32.) which has a list of questions teachers can use to encourage personal thought and encourage response to books. Another list of questions is provided which encourages children to think about how the book is written. When students arrive at their own conclusions, the learning is exciting and memorable.

I could have told my students there were many kinds of fantasy. But when I asked them to list fifteen fantasy titles, then let them work in groups and try to match up titles that seemed to go together, they really understood the extent of the variety. (The groupings were creative: fantasies with strange noses, fantasies with robots, time travel, imaginary lands using words that sound like they are from olden times.) When we displayed the final groupings with specific examples for each, the students had many new books they wanted to read. And by looking at the lists from other classes, they became aware of many ways to look at the topic "fantasy." No matter what subject we teach, we must teach our students to think. In part III of this essay I have included some thinking activities to go along with The Narnia Chronicles.

I recall Mrs. Manning's final step in using literature so that our students could really learn to appreciate the best literature. I am thrilled when this occurs in class, because Sweet Valley High books are the continued favorites at my school. But allow me to tell about one happy day in my life which makes a point about good literature.

I was sick and had to leave the substitute a teaching plan which she could manage easily, not knowing what my classes had been doing. I did not want to leave fantasy entirely, so I assigned a South American legend from our textbook for the students to read and discuss. When I returned, the students asked me why I picked "that dumb story." After discussing what was "dumb" and what was not, they concluded that the plot was fine, and the theme (clothes don't make the man) was interesting, but the characters didn't seem real and the setting was vague. Of course that is typical of folktales, but the exciting part was that my thirteen-year-olds wanted more than that. The comment that most warmed my heart was: "The words didn't seem right; they sort of got stuck when we read aloud." Let's hear it for style! Naturally they didn't know that "style" was what they were discussing, and they had trouble explaining what they meant, but they were able to find sentences in other stories we had read that they liked better.

Dare I talk to them about rhythm? No, I think not. If I belabor the subject, I'll lose them. It's time to find something else that they enjoy and begin again. If they "enjoy," they will read; they will become readers. To enjoy is essential. But sometimes we are lucky enough to go beyond enjoyment. This time—with The Book of Three—we have gone the distance: enjoyment, comprehension, critical analysis, and discrimination. I love teaching—I love books!

PART II

Did You Read the Same Book I Did?

The things we learn have no meaning until we connect them with the things we already know and the experiences we have had. I can only guess at the things my eighth graders know, at what their lives outside of school are actually like. But a good book with human characters and universal ideas can reach each of them; it can connect with each of them in some way. Such a book is The Book of Three by Lloyd Alexander.

After reading aloud two chapters, I asked them, "Have you ever felt like Taren feels?" "Has anything like this ever happened to you?" These are questions from A New Look at Children's Literature. Here are some of their responses:

"When Taren was lost in the woods, I could relate to that. When I was twelve, I had a slumber party. We decided to go outside and walk in the woods. We got all confused and couldn't get across the creek, because it was all grown up and swampy. Finally, we went through a fence and somebody got her leg cut on it. We were scared and finally we got back. Come to find out we were only gone thirty or forty minutes!" *—Melinda Nolen*

"I think I am like Taren in that I do not get to go many places. I seem to be pretty much restricted to home. Really, you might say I just don't get around much. There also seem to be many things I cannot do. It may be because I'm too short, too light, or maybe just too young; that is, in my parents' opinion. I might as well not talk about some of these things, because it will only make me mad. I guess all I can do is be thankful I can do some things, and maybe I will be able to do more in the future." *—Leslie Vest*

"Taren told Prince Gwydion that he didn't know exactly who he was. I think every teenager goes through a time when he doesn't know exactly who he is. It can be very painful at times. Teenagers can really relate to this book. I think eventually Taren will realize who he is, and everything will be fine. Most teens want that—that's why we like this book." *—April Hughes*

"The thing I can relate to the most is the helplessness and fear Taren must have felt when the Horned King rode by. My guess is he would be very scared. Once, when I lived in Rhea County, there were woods behind my house. I ventured into them with my chow dog, Shangri. To my surprise I became lost. And to make matters worse, a large German shepherd appeared ahead of us. Shangri, seemingly knowing he was to protect me, rushed the large dog. I yelled and screamed for the dogs were on top of each other fighting with reckless abandon. I ran where I thought the woods would open and my house would appear. I was right. My Dad and I tore the dogs apart. So I know Taren's feeling." *—Chris Matthews*

"When Taren was out in the woods and he met Gwydion, he was disappointed. He was, because Gwydion was supposed to be a hero warrior, and Taren had thought of him as a great man with fancy clothes and weapons. When he saw him though, he was not at all like he had pictured. He was getting a little old, and he had grubby, dirty clothes on. But just because he didn't dress and look like a fine warrior, didn't mean he wasn't. Just because someone doesn't look and act like you expected them to, doesn't mean that they can't do anything well." *—John Strom*

"Once when I was about eleven, my mom told me I was too young to babysit. I begged and begged, but she said, "No." So she told me to watch my dolls, and it would be the same! Now that I think about it, watching a doll was a pretty easy job, but there was no pay!! I understand why Taren wanted a real job!" *—Rebekah Emmert*

(Note: Rebekah's paragraph was entitled "Reply to The Book of Three." If you reply to something, it must surely speak first. The Book of Three spoke to my middle-school students!)

"This book is good from what you have read so far. I have never read a book like it. It is a new and different kind of book for me. When you read the first chapter I liked it, so now I am reading a fantasy sort of like it myself."
—Sherri Burchell

"My opinion about The Book of Three is that I like it a lot. I plan to get my mom to take me to the library to check it out, so I can read it without being put in suspense for a whole weekend. I like fiction books. I especially like fiction books that put you in suspense like this one does. I think it has a wonderful plot, and I know if I was Taren, I probably would want to do the same things he does. I hate being cooped up." —*Dale Smith*

PART III

Make Them Think!

When I ask the children what they know, when I ask them their opinion, they enjoy what we read on a more personal level. They begin to really claim the book for their own. The way opens for us to analyze, to compare, to synthesize, to think! One interesting activity I used with The Book of Three was assigning the book to a grade level and defending that placement. Discussion was very lively, and by the end of the class, we were all more aware of plot, character, and theme. Everyone agreed that a problem with fantasy is the adjustment by the reader to the new and different world before he can get on with the plot.

Following is a list of activities to go with the Narnia Chronicles. These were devised by a teaching colleague, Karen Milligan, to use with gifted elementary-school students. There are activities for each kind of thinking skill in Bloom's taxonomy.

Knowledge:
1. How did the children get into Narnia?
2. What is a chronicle?

Comprehension:
1. List and briefly describe the characters in The Lion, the Witch and the Wardrobe.
2. From the written descriptions, draw the main characters.
3. Make a chart to show how and when each human entered Narnia.

Application:
1. Make a comic strip of the main events in The Lion, the Witch and the Wardrobe.
2. Draw a mural of the witch's castle; include all the statues.
3. Write a short "chronicle" of your family.

Analysis:
1. List some of the problems the children had to solve upon arriving in Narnia. What steps did they follow in solving the problems?
2. Compare the story of Narnia told to Lucy by the Faun to the story of Narnia told to Edmund by the White Witch.
3. Compare the feelings of the children upon hearing about Aslan.

Evaluation:
1. Do you think someone could get to Narnia today?
2. Pretend you are Edmund. Tell your sisters and brother how and when you changed your mind about the White Witch.

Synthesis:
1. Chart the family tree of the royal family of Narnia.
2. List the appearances of Aslan. Why did he appear each time?
3. Draw a map of Narnia. Include major landmarks.

Teaching Across-the-Curriculum with Fantasy Literature

by Marlene Douglass

Marlene Douglass is a media specialist at Travelers Rest Elementary School in Travelers Rest, SC. She received her MSEd from Indiana University and has earned thirty hours in media services above her MS degree.

The Sea Egg by L. M. Boston proved to be a perfect fantasy book to use in a literature-across-the-curriculum project at Travelers Rest Elementary School in Travelers Rest, SC. The project was a joint effort of the media specialist and a classroom teacher. Science, language arts, art and music lessons and activities were developed to correlate with the story.

The following is a brief summary of The Sea Egg: Two English brothers, Toby and Joe, and their parents rent a holiday cottage at the beach. The boys purchase a polished stone from the lobster man who says that it is a "sea egg" which a local grandmother used for darning socks. Toby and Joe have a strange feeling that the "sea egg" has magical qualities, so they purchase the egg and place it in a secret sea pool. A delightful triton who communicates with a sea trumpet emerges from the egg and leads the boys on a series of adventures. As summer ends, the triton and other creatures sense the approaching change of seasons and swim away from the shore. A raging storm convinces the boys that their magical summer is over and that it is time to return home.

The media specialist began the project by introducing the author and reading the book to the class. This was followed by a group discussion of the book. Research topics which were inspired by the fantasy story were written down and students were then taught skills necessary to research their topics and to write reports on them.

Jointly, the media specialist and the classroom teacher set up an interdisciplinary center in the classroom for science (ocean life unit), research, language arts and art. A "sea pool"—a bowl of water imbedded in sand in a large plastic container and surrounded by shells, stones and natural materials—served as the focal point for activities. Books on the ocean and sea animals were placed in the center for independent work and research related to the science unit. Students were encouraged to bring in shells and stones to place in the "sea pool." The shells were identified and classified into groups using books in the center. Mythology and related fiction books were placed in the center for leisure reading.

The "sea pool" served as the display area for the decorated sea eggs which the students made as an art project. The instructions were to create an egg from which a triton would hatch. Each student decorated two plastic eggs (standard egg-size plastic Easter eggs) using paint-on-any-surface markers. One egg was placed in the pool and one was taken home by the student.

Flute music was played to introduce the read-aloud period and during the art period.

In 1989-90 I will use the project again with the fifth grade. The science unit on the ocean is in the fifth-grade science curriculum. The emphasis could very easily be shifted to other disciplines, and The Sea Egg could be used with other grade levels.

I shall just highlight some of my plans for the expanded version of the same unit in 1989-90.

Science: An aquarium will be set up with various types of plant and animal life on display.

Vocabulary: Words not commonly used in our region or even in the United States as related to the sea will be compiled and learned.

Social Studies: Map and globe skills will be encouraged. I have invited a parent whose homeland is Scotland to speak next year.

Math: A study of British currency and how to figure the exchange rate for U.S. currency based on daily valuation will be initiated. Seashells will be classified and graphed. The classroom teacher plans to develop math activities for the unit next year.

Music: The music teacher who is the first flutist in the Greenville Symphony will play for the students. Also a local rock shop owner will help the media specialist make a horn from a seashell. The students will make musical instruments from all kinds of materials found in nature.

Art: The students will choose one of the following projects: paint an egg; design a 3-D triton using fabric and decorative paper and glue to a tagboard; design an underwater scene using shells and natural materials glued into a round plastic container top with a cellophane cover to suggest water.

Physical Education: The PE teacher will feature games and sports of the British Isles for several weeks.

Language Arts: Stories: Students will write stories using story-starters such as, "The next summer when the boys returned to the sea pool . . ."; "My sea egg . . ."; "At the end of the summer, the triton swam. . . ." Poetry: Students will write poems about the sea or sea animals.

Since literature has been the emphasis for this project, the following is a brief bibliography of titles related to this theme (as new books are purchased for our library, this bibliography will be updated):

Asimov, Isaac. Words from the Myths.
D' Aulaire, Ingri, and Edgar P. D' Aulaire. D'Aulaire's Book of Greek Myths.
Boston, L. M. The Castle of Yew.
---. The Children of Green Knowe.
---. An Enemy at Green Knowe.
---. The River at Green Knowe.
---. A Stranger at Green Knowe
---. The Treasure of Green Knowe.
Colum, Padraic. The Golden Fleece.
McCloskey, Robert. Burt Dow, Deep Water Man.
---. One Morning in Maine.
McLean, Mollie. Adventures of the Greek Heroes.
O'Dell, Scott. Island of the Blue Dolphins.

The initial project was such a success with my students that I look forward to implementing the expanded and revised project in 1989-90. I see no end to planning similar projects using other selections of fantasy literature as a springboard. Fantasy literature is so versatile a genre that ideas for its use across-the-curriculum are endless.

Won't You Tell Me a Story, Please?

by Connie Rose

Connie Rose teaches a transitional first-grade class at George Washington Elementary School in Kingsport, TN. She has an MA degree from East Tennessee State University.

Following the 1989 Teachers Institute on Children's Fantasy Literature, I decided to learn more about how to use storytelling with students. I knew that storytelling and fantasy literature could be united to make the classroom a special place. Teachers know how much children love hearing stories and books read aloud, but learning how to tell a story, what props are appropriate to use, and how to instruct their own students in the fundamentals of storytelling really opens the door to excited learning.

The results of my classes in storytelling are evident. Several times during the week I introduce my transitional first-graders to new stories. What a change I noticed in these children! Children who had academic problems or were shy and withdrawn were able to participate in activities for the stories. I also observed how willing they were to stand up and perform for their peers, and later for the entire school. How proud I was when my students performed for the older students at George Washington Elementary School, and they were proud when these older students clapped and cheered for them.

So I could think of no better way to herald fantasy literature **and** my students than to encourage them to create their own stories from one of my favorite children's books The Paper Bag Princess by Robert Munsch. I used his storytelling tapes along with his books for a month-long unit. They loved all the sounds he made on tape. They got lots of ideas about different styles of storytelling.

Were we ready for the Fantasy Fair! My students had practiced long hours and they could tell their stories in their sleep! We had a large audience of parents, teachers and other students on May 4, 1989. My students had their props ready—a six-foot stuffed toy green snake, a large mug of water, a boy's outfit made of cardboard and attached with velcro pieces to his own clothing, and a basket of food. Video cameras were humming and television camera lights were burning, but my students couldn't be shaken. They learned that hard work and practice pays off. The audience was rapt--my children had learned how to gesture effectively, how to use their voices for dramatic tension and how to surprise.

Indeed, storytelling can be united with fantasy literature to motivate children and expose their talents in wonderfully creative ways. Next time you are bored just "reading" stories to your children, try memorizing all of the story or even parts of it to tell to your students. Try using puppets or musical activities in conjunction with the stories you tell. You'll be surprised how much your "wallflowers" will bloom.

Letters, Letters, Letters

Dear President Bush . . .

by Judy Wilson Sutton

Judy Sutton teaches second grade at Valley Forge Elementary School in Elizabethton, TN. A graduate of East Tennessee State University, she was selected Teacher of the Year, Building Level, in 1987.

The following is a letter written by one of my fifth-grade students, Laura Heaton, to President George Bush. After reading The Trumpet of the Swan by E. B. White, we read and studied more about the problems of the swans in the United States. We even watched a news video which portrayed the plight of this beautiful bird. This is an example of how reading a fantasy book can promote genuine concern for a real problem.

March 1, 1989

Dear President Bush,

I'm writing to you today because I'm concerned about our country's trumpeter swans. Their biggest problem now is lead poisining (sic). The bird hunters' lead pellets have been collecting on the bottom of lakes for the past 2 decades. Since last year's drought, they've been able to reach the bottom easier to feed, while they feed, they pick up lead pellets. I know that forest services and other people are taking in the swans and treating them. But what I want to know is, isn't there anything else we can do? The reason I write is I've finished reading The Trumpet of the Swan by E. B. White. It tells of a fantasy of a trumpeter swan. But it also tells of some problems of the swans. Although I very well doubt that I'll get a response from this letter, I hope it will give you an idea of the problems of the trumpeter swans, and other animals.

Sincerely Yours,
Laura Heaton

Dear Dr. Herrin . . .

Thank you for awarding our game "Rat-N-Molenopoly" third place at the Fantasy Fair. Enclosed is a picture of our group. We have nad a great year reading and discussing Alice in Wonderland, The Wind in the Willows, Charlotte's Web, The Lion, the Witch and the Wardrobe and The Hobbit.

Thanks again,
Students in the Boiling Springs Junior High Fantasy Club
Sheila Oliver, Librarian

Carrie Goodman, Carla Hackaday, Katheryn Reese, Eric Dobson, Holly Hudson, Jodi Robinson, Bryan Edman, Amy Chandler, Lori Oxford, Christy Flynn, Leslie Hammett, Tracy Powell, LaMonica Woodruff and Marche Pittman

Dear Mr. Howe . . .

by Mary Nell McIntyre

Mary Nell McIntyre teaches fourth grade at Henry Johnson Elementary School in Johnson City, TN. She graduated summa cum laude from East Tennessee State University where she received the Faculty Award for Outstanding Student in Education.

In these days of computers, television, and "electronic teaching," there is still one part of the school day that I hope will never be changed—reading aloud to students. I have fond memories of read-aloud times from my own elementary school years, and I hope to give some of my students the same memories and—what is more—to inspire them to love literature.

After participating in the Teachers Institute on Children's Fantasy Literature, I decided that I would use fantasy books for all my read-aloud selections during the 1988-89 school year. During the summer institute, we teachers were divided into several groups, each one focusing on the works of a particular children's fantasy author. My group concentrated on James Howe, and I decided to introduce my third graders to his Bunnicula series.

I quickly discovered a magical rapport between my students and the Bunnicula characters. The students couldn't wait until 11:45 a.m. each day when they could find out about more misadventures of Howe's funny animals: Harold, Chester, and Bunnicula. Because I had many reluctant and below-level readers in my class, they were not accustomed to reading or listening to stories that were "just-for-fun." After I finished reading a particular book, some of my slowest readers would eagerly check out the same book to read again.

When my students started questioning me about Mr. Howe, his characters, and where he got his ideas to write his stories, I responded by asking a question of my own: "Would you like to write Mr. Howe and find out?" Of course, the answer was a resounding, "YES!"

Each student wrote Mr. Howe a personal letter asking him important questions about his writing. I chose some of the best questions and sent them to Mr. Howe. After several months of waiting, we received a wonderful four-page reply. The students were thrilled to hear their own questions answered by a real author. It made much more impact than if I had just read them some facts off of his biographical sheet. You see, Bunnicula and his friends had already become real to them, and now so had James Howe.

Mr. Howe gave them tips about writing which struck home with my students more than anything an English textbook could ever say. And I don't think they will ever forget his encouraging words about reading: "Keep reading, because it guarantees to give you a lot of pleasure."

Tests can't measure enthusiasm and pleasure found in reading a good book. But the memories—well, I don't think my third graders will ever forget Bunnicula and his creator, James Howe!

The following is Mr. Howe's letter dated March 12, 1989.

Dear Ms. McIntyre,

Please forgive the long delay in my answering your wonderful letter of October 31. Halloween, how appropriate! I was exceptionally busy with my writing this fall and winter and my correspondence fell far, far behind. I do want you to know how much I appreciated what you had to say about my books--and how pleased I was to learn that I was a part of the Institute on Children's Fantasy Literature.

Now, to answer your students' questions (and of course you may print them in your newsletter, if you still so desire.)

Stephanie Dawn Reynolds asked: **"Was Bunnicula really a vampire?"**

I purposely leave it a little unclear as to whether Bunnicula is really a vampire because it makes the reader think a little more--and makes Bunnicula a more intriguing character. However, in my opinion, he is indeed a vampire; if he weren't, I don't know how we'd explain many of the things that happen in the story. Of course, he is--as indicated--a vegetarian vampire.

Randy Hayes asked: **"Could anyone be a story book writer?"**

This is a hard one. The answer is no. But in saying that, I don't want to discourage anyone who thinks they might like to be a writer one day. Writing takes talent--and that is something you either have or you don't. But there are many reasons people give up on being writers and none of them have to do with talent. They may be discouraged because writing is hard work. Other people may tell them they're not very good (and those people may be wrong--or even jealous). Writers sometimes are rejected over and over before a piece of writing is finally accepted for publication. So it may be easier to decide not to be a writer.

But if you want to write, then that's what you should do. Read as much as you can--because reading will teach you a great deal about writing. But do more than read. Watch TV, go to the movies, read comic strips and magazines--pay attention to words wherever and however they're used. Think about what they do to you and how the writer made that happen. Then try the same thing yourself. Write a play or a TV script or a commercial or a comic strip or a short story or a book! Write, write, write. The more you write and the more you pay attention to how words are used, the more you will grow as a writer.

Greg Reed asked: **"When did you start writing and why did you start?"**

I've been writing for as long as I can remember--writing for fun, that is. But I started writing books in 1977. **Bunnicula** was the first book I wrote and I did it for the same reason I'd always written--for fun. I had this character of a vampire rabbit in my mind (don't ask why, I don't even remember now where he came from) and someone said to me, "That would make a great character for a children's book." It sounded like fun, so I sat down with my late wife, Deborah, and together we came up with Harold and Chester and the rest of the gang and began writing the story.

I've always had a strong creative drive, a need to express myself. For a time, I was an actor, then a director in the theater. Writing gives me the chance to most fully express myself, to have the most creative control over what it is that I want to say, and to reach an audience most directly.

From Bobby Swanner: **"What is your best book that you wrote?"**

"Best" is not an easy word to use to describe a piece of writing. What I think is best and what you think is best may be two completely different things. If you mean "favorite," that's tough, too, because I don't have one favorite. On the one hand, I like almost every book I've written. On the other hand, I could look at almost every book I've written and tell you how I would write it differently now. But one book does come to mind and that's Morgan's Zoo. I don't know that it's the "best" book I've written, but I have a real soft spot in my heart for it, because I had such a wonderful time writing it. For some reason, I had fun with that book from beginning to end. And I liked the characters enormously.

I guess the most honest answer to your question is that I don't think I've written my best book yet.

Stephen Bayard wanted to know: **"How did you think of the name Bunnicula and the holiday St. George's Day in your book Nighty-Nightmare"?**

As I said, I don't remember where the vampire rabbit came from, but as soon as he popped into my mind the name Bunnicula presented itself right away. (Bunny & Dracula.) As for St. George's Day, that is a real holiday in England and English territories. It is mentioned in the book Dracula--and is the time of year when all the evil spirits are supposedly set loose upon the world.

Heather Barrett asked: **"How old were you when you started writing books?"**

I was thirty. (Phew, that was an easy one!)

From Jay Hollingshead: **"Where do you get your ideas? Why do you write about children when you don't have any children?"**

Ideas come from everywhere: something that happens in real life, something I read about in the newspaper (that's where Morgan's Zoo came from), something that strikes me funny (the notion of a gorilla being a substitute teacher struck me as pretty funny, so I turned it into The Day the Teacher Went Bananas). I keep a notebook as a place to jot my ideas down. Then when I want to start a new story, I already have some things to think about.

I started writing for kids because the idea of a vampire rabbit seemed more likely to appeal to children than adults. In some ways, I'm a big kid myself--which I guess is why I have been able to write "on a wavelength" with my audience. I now have a daughter who is fifteen months old, so I expect it won't be long before I find myself influenced by who she is and what she likes to read. In fact, I won't be surprised if she gives me some ideas for stories herself!

Nathan Widener asked: **"How many books do you plan to write?"**

I have no idea. I'll keep writing books as long as I enjoy doing it (because if you're not enjoying it, it shows) and as long as I'm able. I hope that will be for many, many years to come.

From Carol Williams: **"Where did you come up with Bunnicula?"**

I've answered that already--or not answered it, since I don't really remember where Bunnicula came from. I always loved horror stories, especially Dracula movies, and I also have a strange sense of humor. It seemed funny to me to think of a fluffy little bunny as a vampire. Lucky for me that other people think it's funny, too!

And Adam Arthur asked: **"How did you make the story Nighty-Nightmare. I couldn't think up something like that because my mind doesn't work so good for something like that."**

I came up with Nighty-Nightmare because a) I wanted to have fun telling how Bunnicula came to be a vampire rabbit. Of course, I had Chester tell the story so we don't know if it's really true or not. And b) because I wanted to take my characters (who are like old friends to me) off on a new adventure that would take them to a new place. The woods seemed like a perfect setting for fun and goose bumps, all at the same time.

As for your mind not "working so good for something like that," remember that I'm older than you and have been writing much, much longer. You may never be a writer, but you can still always enjoy writing. The important thing is not to look at a piece of writing you like and say, "Gee, I could never do that--so I won't write at all." If most writers looked at Shakespeare or Tolstoy or Dickens, they would never have the courage to sit down and write one word. We have to settle for writing what we enjoy and doing it to the best of our abilities.

If you can do that, writing will give you a lot of pleasure. But even if writing isn't your thing, I hope you'll keep reading--because reading is guaranteed to give you a lot of pleasure.

Thanks for your letters, your questions--and the pleasure they gave me.

Best wishes

James Howe

WORD SEARCH FROM CHARLOTTE'S WEB

by Anthony Peretti

O	D	L	F	A	A	G	M	J	T	W	L	E	V	U	R	T	O	H
R	E	K	H	J	P	I	T	W	O	X	R	R	J	I	S	G	D	V
A	A	O	P	J	Y	P	E	A	I	G	F	E	R	E	D	I	P	S
V	V	T	E	E	M	O	R	Y	F	L	F	U	U	Y	X	X	S	U
K	H	H	X	O	B	A	R	K	H	O	B	A	R	N	Z	O	S	W
X	S	W	C	O	B	E	I	R	J	I	L	U	I	P	U	L	A	X
H	E	O	E	O	V	J	F	J	X	T	I	G	R	B	C	L	L	R
W	Q	D	L	A	M	E	I	K	I	U	H	I	H	H	K	I	Y	U
E	W	E	L	M	R	J	C	E	I	T	D	G	F	S	E	G	T	D
B	A	U	E	N	J	U	L	E	F	V	J	C	U	F	R	W	A	S
P	R	W	N	R	R	P	E	C	N	O	T	E	L	P	M	E	T	R
F	T	E	T	T	O	L	R	A	H	C	Y	K	O	S	A	L	I	E
I	S	S	G	E	H	F	J	R	D	G	U	X	U	J	N	J	O	B
F	A	R	P	A	C	B	A	G	A	J	X	F	O	O	D	B	N	E

Pig
Fat
Truck
Excellent
Rat
Charlotte
Terrific
Templeton
Zuckerman
Barn
Spider
Web
Food
Wilbur
Salutation
Avery
People
Straw
Night
Fern

In 1988-89 Anthony was a student in Frances Auville's fourth grade at Memorial Elementary in Bluefield, WV.

Solution on page 120.

Students Write about E. B. White

by Wilma Kate Greene

Learning about authors and realizing that they are real live people is an important part of our program at New Hopewell Elementary School. Fifth-grade students viewed the sound filmstrip "Meet the Author: E. B. White" (purchased with NEH Institute funds) and wrote the following paragraphs about Mr. White.

Michelle Blazier wrote this:

E. B. White was born in 1899. For his eleventh birthday he got a canoe. Many things he got or did when he was younger inspired him to write some of his books.

When he married his wife, she already had two children by a previous marriage. They lived in the city until they moved to a quiet farmhouse. The barn was connected to the house by a woodshed.

The house which had eleven rooms surprisingly wasn't where he did most of his writing. He wrote many of his books in a boat house. Some of the books he has written are Charlotte's Web and Stuart Little.

His wife died in 1977. He had thought about moving away, but he knew he would keep adding on until it was a big farm like it is now. He got many awards, but the ones he liked best were from children. He died in 1987.

Brent Smith wrote the following:

E. B. White was a great children's writer. A lot of his friends called him Andy. He lived on a little farm that had chickens, cows, and lots of other animals.

In his early years, he married a young woman named Katherine. That ended in 1977 when she tragically died.

E. B. White finally got over that and wrote a book about a little girl, a pig named Wilbur, and a spider named Charlotte. Pictures were drawn by Garth Williams. Also he wrote another book called The Trumpet of the Swan.

He also won a medal for his books. That was a real honor. But the thing that he got a kick out of was the mail. He didn't get it by the letters, but he got it by the bags. But the one thing he liked was fishing at midnight which was pretty fun for him. We will remember E. B. White because he gave us a gift, the enjoyment of his books.

Michael Franklin wrote this:

E. B. White loved farms. He grew up in a house with six brothers and sisters. As a child he loved summer vacation.

He has written three famous books and won many medals. He especially liked the ones from children. He favored the water very much. He lived on a farm in Maine until his death in 1987.

Shannon Nichole Kidd wrote:

E. B. White was born in July in 1899. He had three sisters. When he was in his teens, he was a camp counselor. When E. B. White was a camp counselor all the people there called him Andy.

When he got older he was a newspaper writer. There he met his wife. When they were married, they liked to go boating. They had three children.

E. B. White loved farms. He lived in Maine on a farm with a barn attached to his house. Here he wrote many books about animals and farms. He wrote books called Charlotte'sWeb, Stuart Little, and The Trumpet of the Swan.

In the 1970's White's wife died and not long after that in the 1980's E. B. White died.

Olivia Gibson remembered White this way:

E. B. White was raised in a family of three sisters, two brothers, a mother and a father. He lived on a farm. He was very fond of dogs. When he was eight and nine years old he wrote a journal. Later he wrote a book using his journal.

When he wrote Charlotte's Web, he won many awards. It was one of many books he wrote.

Melissa Rogers said this:

E. B. White was born in 1899. When he was young he liked canoeing, sailing, and old barns. He liked dogs and geese. He was very careful where he kept his geese. He kept them away from animals that would eat them.

E. B. White married an editor of a newspaper. He had children, grandchildren, and great-grandchildren. His wife enjoyed working in flowers. She died in 1977.

E. B. White wrote the books Charlotte's Web, Stuart Little, and The Trumpet of the Swan. He was a book author most of his life. He received many awards, but he enjoyed the ones from children best.

Anna Callahan wrote this:

E. B. White was born in 1899. When he was young he enjoyed fishing and canoeing. Later he was introduced to sailing, and he enjoyed it so.

White later married. He soon bought a large home and farmland with a barn. He often thought of his farming and barns that he loved dearly. White wrote Charlotte's Web, The Trumpet of the Swan, and Stuart Little. After the books were written children came to the White family. Then grandchildren came and even great-grandchildren.

Using Dominic in the Classroom

by Wilma Kate Greene

Two activities for use with William Steig's book Dominic are *Guess the Character* and *Funny Crosswords.* Here are directions for guessing characters from the story:

Directions:

Write each of the quotes given below on a separate index card. Divide the class into two teams. Elect a reader for each team. The object of the game is for each team to take turns guessing which character from Dominic said the quote. If one team cannot identify the character, then the second team is given a chance to guess. One point is given for each correct answer.

Alternate Directions:

This activity may also be used in a learning center for two or three students to quietly work on during center time.

QUOTES: *Who said. . .*

1. "I'm a traveler on this road, and I'd like to say hello and pass the time of day with whoever you are there inside this charming house."
   Answer: Dominic

2. "I don't think we can get to him just yet. We can keep him down in the hole, but we can't get him. Let's sleep now, and in the morning he's ours. He'll be up all night worrying, while we're resting, and then it'll be child's play to deal with him."
   Answer: Doomsday Gang

3. "Using it rightly is using it with such skill that no one can best you."
   Answer: Catfish

4. "This road keeps right on going, as far as anyone cares to go, and if you take it, believe me, you'll never find yourself wondering what you have missed by not taking the other. Up this road, which looks the same at the beginning, but is ever so different, things will happen that you never could have guessed at—marvelous, unbelievable things. Up this way is where the adventure is."
   Answer: Witch-Alligator

5. "Dominic, my friend—you are my friend even though we've known each other only a few days . . . Dominic, I know my time has come to leave this life. I've lived a hundred years, and I'm not going to live any longer."
   Answer: Bartholomew Badger

6. "Remember me." "Thank you."
   Answer: The Wasp

7. "They tried to get me to join their gang. And guess why? So they could ride me all over the countryside doing their wicked deeds. But, I'm no fool."
   Answer: Elijah Hogg

8. "This is my usual speed. Perhaps the weight slows me down a trifle. I'm not sure. I'll have to think it over. I usually make half a mile in a day of traveling."
Answer: Lemuel Wallaby

9. "For two years I've been saving up for a wedding and a honeymoon, and to build a house to live in. We'd decided to stop being wild and become civilized. Oh, how happy we were, planning for the future. Just one week from today the wedding was to take place. I had all the money hidden in a cave, where I was sure no one could find it."
Answer: Barney Swain

10. "I know most creatures can't do all three, and I hope you'll pardon me for saying that I can't understand how they manage that way. Personally, I wouldn't want to give up any means of locomotion—in the air, on water, or on land. All three are necessary."
Answer: Matilda Fox

11. "When the landscape is covered with snow, can you see the leaves? In the midst of a dreary winter, when you are longing for spring, you can look at the daffodils in a painting of mine and be confident that there is such a season as spring and that it will come again."
Answer: Manfred Lyon

12. "I am a sleepwalker, so it must be me. I'm beginning to get my bearings now. Tell me this, am I headed in the direction of Grandville?"
Answer: Phineas Matterhorn

13. "You probably won't believe me, but I can do magic if I could only remember the magic word."
Answer: Mwana Bhomba

14. "Not the Dominic! Happy to make your acquaintance. What can I do for you?"
Answer: Angel Hogg

15. "Here is the dear dog we owe our great happiness to! Without him, all this would not be."
Answer: Pearl Sweeney Swain

16. "Dominic! Dominic! Dominic! Wake up. Wake up, Dominic!"
Answer: The Trees

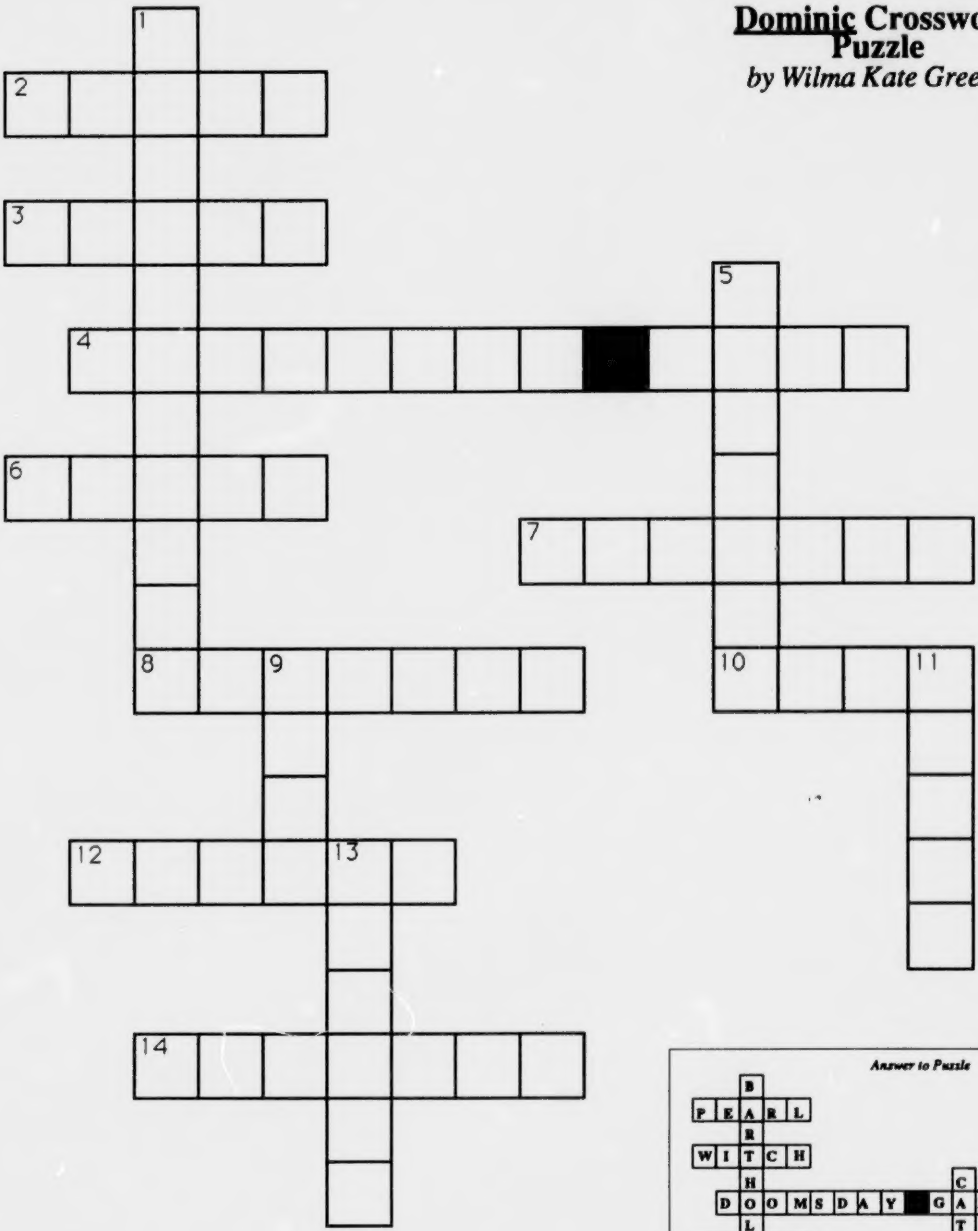
17. "It is never winter here. It may be winter all around, blizzards may rage, but it is never winter in this spot. I can reach out and touch the snow, feel its freezing coldness, and still be standing where it's always summer."
Answer: Peacock

18. "I was told that I wouldn't grow older while I was asleep, that I'd remain unchanged until the right one came along to break the spell. Just like Sleeping Beauty."
Answer: Evelyn

19. "That dog is a mighty fearsome creature to have killed so enormous an animal! He may still be hungry. I didn't realize what we were dealing with. I will take more than three of us to subdue him."
Answer: Doomsday Gang

Dominic Crossword Puzzle

by Wilma Kate Greene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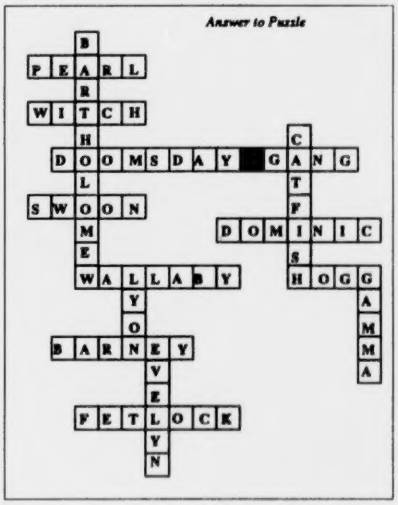
Across

2. Barney's bride
3. One who told Dominic which road to take
4. Thieves and robbers
6. Minister's last name
7. Curious, adventure-seeking dog
8. Turtle's last name
10. Dominic hired Elijah ______
12. The groom
14. Doctor's name

Down

1. _____ left Dominic his fortune
5. Gave Dominic a spear
9. Wee mouse was Manfred _____
11. One of Matilda's children
13. The sleeping dog


Answer to Puzzle
PEARL
WITCH
DOOMSDAY GANG
SWOON
DOMINIC
WALLABY
HOGG
BARNEY
FETLOCK
BARTHOLOMEW
CATFISH
LYON
GAMMA
EVELYN

Helps for Teachers Helping Parents Helping Kids to Read

by Mary D. Manning

Mary Manning, Assistant Professor Emeritus of English, retired from East Tennessee State University in 1983. Before joining the English Department, she taught in public schools. At ETSU she taught classes in composition, American literature, linguistics, and children's literature. Ms. Manning continues to lecture and to publish essays, articles and reviews.

"Home is where the start is." Thus an article in a recent professional journal identifies the importance of the parents' role in encouraging a love of books and reading in their child. The parental potential for fostering their child's love of reading can begin as early as the prenatal days through their own "refresher course" in the Mother Goose rhymes and other songs and ditties of childhood. Then when the blessed event occurs, the family is ready with nursery rhymes to accompany the rocking chair.

Maybe you have been confronted by distraught parents who demand to know what they can do about Johnny's reading. Often parents ask in desperation how they can interest their children in reading. We are constantly being told to turn off the TV and READ, but there is more to reading than just saying "read" as one would say "sit" to the dog. The desire to read has to be planted and nurtured over a period of time. Parents themselves must read. They must read to the children; they must read themselves. If the child is to read willingly and profitably, his role models must first read as they would have him read. In short, parents must make reading a respectable leisure time occupation. Children need to see books as an integral part of the family's daily life. At home and at school they should receive the message that in books we find friends as well as facts.

Two inexpensive, non-computerized ways of encouraging reading in the home are through regular shared trips to the library and through shared reading at home. At the library the child should register for his own card, learn to select his own books with suggestions and encouragement from the adult, and be taught to respect the library materials and abide by the rules for their use and return. Once home, the books should be shared—read and re-read and talked about, not just once but as often as the child wishes, as he awakens to the power and enjoyment of the pictures and words.

Read-aloud should not be limited to the pre-schooler. The sharing of stories knows no limits. Children can read to younger siblings their former favorites; too, some stories for older children offer added dimensions when read aloud by a caring adult, and certain materials a child might not undertake alone can be enjoyed when shared with an older reader.

In recent years several handbooks have been designed expressly for parents concerned with their child's reading. Some of these are available in bookstores or from the publisher; others will be found in some public libraries and still others will have to be sought in a college or university collection. Some are good for consulting; some others you or the parents will want to add to your personal library:

Children's Literature from A to Z: A Guide for Parents and Teachers (McGraw-Hill), by Jon C. Stott, is an attractive, readable paperbound book of over 200 two- to three-page essays on topics relating to children's literature: authors, illustrators, genres, awards, etc., all arranged in dictionary style. "Tips for Parents and Teachers" following each article gives suggestions for bringing books and children together. The bibliographic essay at the end of the book is extremely important for the professional, offering sources for the person who attempts to keep current on children's books.

Choosing Books for Children: A Common Sense Guide (Delacorte), by Betsy Hearne, is designed to help adults make enlightened decisions about books for children in either a library or a bookstore. It treats picture books, fiction, fantasy, and informational books and discusses current issues in children's literature.

Choosing Books for Kids: Choosing the Right Book for the Right Child at the Right Time (Ballantine Books), edited by Joanne Oppenheim, Barbara Brenner, and Betty Boegehold, is about half textual material and half lists. Chapters of text deal with an overview of children's books and the important role parents play in encouraging reading in the home. Particular books are suggested to meet children's needs during developmental years and to provide for children's ever-changing interests at each stage of development.

For Love of Reading: A Parent's Guide to Encouraging Young Readers from Infancy through Age 5, edited by Mash K. Rudman and others for Consumer Report Books, treats over 1000 children's books. Special features are listings of children's book awards, organizations providing parents with useful information about reading, children's book clubs, and a bookshelf for parents. About half of the book deals with the child and his interests and characteristics at each stage of development, and the other half contains lists of recommended books.

For Reading Out Loud! (Delacorte) is the catchy title of a handbook compiled by Margaret M. Kimmel and Elizabeth Segel for adults who already read aloud to their children or who are willing to try. They address themselves in particular to materials for elementary and middle-school children, suggesting ways of finding or making time to read aloud at home or in a busy classroom. In addition to giving suggested read-aloud levels for certain materials, the book includes a chapter on the control of children's television viewing and a bibliography of additional books and articles on reading with children. In the foreword to this book, Betsy Byars, Newbery-award-winning author, states: "I know that the ability to become totally involved in the printed page is a special, life-enriching gift. And those of us—teachers, authors, or parents—who take great pleasure in reading both get and give pleasure when we read aloud."

A Parent's Guide to Children's Reading (Bantam), by Nancy Larrick, now in its 5th edition, is probably the least expensive and most accessible of these handbooks. Available in paperback, it is a comprehensive guide to many issues about books for children, contains extensive lists of suggested titles, and is illustrated with pictures from books mentioned.

Raising Readers: A Guide to Sharing Literature with Young Children (Walker) was compiled by a committee of the National Council of Teachers of English. The text treats children's age groups, discussing for each age level questions such as the following: What is good literature for this age? How do we read with the child at this stage? How can we develop good family reading habits and good library habits? How can we involve the child in literature in other ways? A section entitled "Where are you now?" allows adults to pre-test themselves on their knowledge of children's books, their read-aloud techniques, the home reading environment, the family's reading and library habits, and the literature involvement of the family.

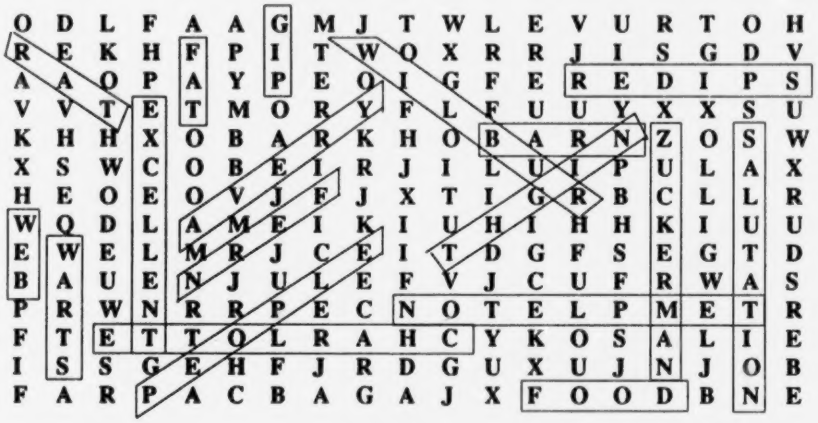
The Read Aloud Handbook (Penguin), by Jim Trelease, journalist and parent concerned about his children's reading, gives a bibliography of more than 300 titles suitable for various age groups, plus practical hints for understanding a child's reading needs and balancing them against the popularity of television.

The New York Times Parent's Guide to the Best Books for Children, edited by Eden Ross Lipson (New York Times Books), is heralded by one reviewer as an "authoritative, comprehensive, essential reference you'll love to use." Its topics are Wordless Picture Books, Picture Books, Story Books, Early Reading Books, Middle Reading Books, and Young Adult Books. Its strong points are special indexes to titles, authors, illustrators, age-appropriateness, read-aloud possibilities, and subject material.

Reading for the Love of It: Best Books for Young Readers: a Guide to More Than 400 Great Children's Books, edited by Michele Landsburg (Prentice Hall), contains essays on various aspects of children's reading: Taking the Plunge; Books to Encourage the Beginning Reader; First Novels; Liberating Laughter; The Quest for Identity; Adventure: the Great Game, Fantasy; Traveling in Time; Growing Up; Girls' Books, Boys' Books, Bad Books, and Bias. This book is addressed to the adult who is willing to "discover what delights await the adult who can unbend and read along with the child . . . and become a skilled and confident chooser of the best books. . . ." The editor states: "Books were far more than an amusement in my childhood; they were my other lives, and this visible existence I now lead in the workaday world was touched and transformed by them forever."

The World of Books for Children (Sovereign Books), by Abby Campbell Hunt, addresses the questions parents have asked about their children's reading: what to do with the child who will read on only one subject, or the child who hates to read, or what to suggest on a particular topic or for a certain age. The book is organized into chapters corresponding to the child's development, plus one for parents and suggestions for a basic home library. The conclusion states: "The person who reads for pleasure, whether it be love stories, westerns, history, or philosophy, has a wonderful world available. . . . If reading is important to you, you should make every effort to make reading as attractive as possible to any child in your charge."

Solution to the Word Search from Charlotte's Web on page 112
by Anthony Peretti



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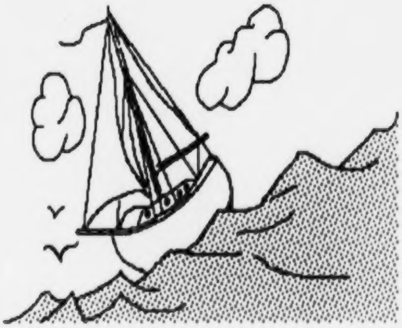


TO SAIL ON A FANTASY BREEZE

by Ruth Cardwell

The holidays are over--the gloomy days begin.
What can we do now that we have to stay in?

Dear class, don't worry and fuss and fret,
Teacher knows just how dreary the weather can get.

So she has a plan--a trick up her sleeve.
You never will guess; you'll just have to believe!

What can we do on days such as these?
Why, we can sail away on a fantasy breeze!

Yes, winter is here with gray, gloomy weather,
Now we'll open our fantasy books and together

We'll go away to see Tom or Huck Finn--
Just open the book and walk right in.

We won't miss the playground, the swings and slide,
So hop in our dream boat and sit by my side.

Away from the winter's ice and snow
Down the river to Fantasy Land we will go.

We'll see Fern and Wilbur around the next bend,
And Charlotte, the spider, --his dearest friend.

We'll see Ratty and Mole as we go along,
And hear Toad as he sings his favorite song.

So children don't worry; we'll have lots of fun.
Our trip to Fantasy Land has begun.

"This was the first poem I ever composed, and like Toad, I was very proud of it, although I doubt that I will ever become a 'Grandma Moses' poet. It is with the greatest pleasure that I think back on the summer of 1988 in fantasy land. Thank you for the good times and memories, and for the privilege of having been a part of the Teachers Institute on Fantasy Literature. I will always treasure those days with more pleasure than words can express."

Ruth Cardwell

In 1988-89 Ruth Cardwell taught first grade at Eaton Elementary in Lenoir City, TN. She and her daughter, Kathryn Bledsoe, were mother-daughter participants.

4

EFFORTS

BY STUDENTS

Open a book,
And take a look
At all the special things—
There are butterflies with golden wings
And also little men called Borrowers.
What a good trip I've had.

Thank you, teachers, you've showed me about life.

by Rachel Parsons, OMEGA Program
Bristol Tennessee City Schools

King Ba-Ba and the Dustbunnies

by Laura Fleming, Adam Kilgore, Nathan McDavid, Laura Bradford, Becky Carr, and LeAnna Hamer

"King Ba-Ba and the Dustbunnies" was written by Nancye Garland's third-grade class at Lincoln Elementary School in Kingsport, TN. At the Fantasy Fair it won first place in the play category and took the grand prize award for oral competition in the group category.

Once upon a time a strange thing happened under Peter's bed. There lived a kingdom of Dustbunnies, ruled by King Ba-Ba. The king lived in a box of clothes. The dustbunnies made their houses and clothes out of socks. Jeremy Dustbunny drove the fire engine. Adam Dustbunny was the policeman. Suddenly one day they ran out of socks. LeAnna Dustbunny started to cry. Laura Dustbunny went to see King Ba-Ba.

King Ba-Ba had magical powers of seeing through walls and becoming invisible. He knew where to find socks. They were in a dangerous big white thing that ate dust. It made a growling noise. Together they decided on a plan. Fearless Becky Dustbunny was the first to raise her hand.

Jeremy, LeAnna, Laura and Laura Elizabeth Dustbunny said in unison, "We will go, too, any day, any time, any hour."

Adam Dustbunny said, "I will stay and guard the dust world under the bed."

They decided to leave that night as soon as the stompers were asleep. They knew the stompers were asleep when the sky collapsed and everything got dark.

The courageous Dustbunnies knew the dangers. They knew about the giant red, black and white rubber stompers. Some of them had the letters K E D S written on them; others had R E E B O K S written on them. They knew about the giant roaring sucker that made the floor all nice and clean and would suck up the Dustbunnies in a single breath. They didn't want to fall down the giant things that the stompers climbed because they knew they would die at the bottom. They had all heard the story of Old Omer Dustbunny who fell down those things and was never heard of again.

So the brave Dustbunnies prepared to leave. King Ba-Ba was armed with the humongous sharp thing. The other Dustbunnies carried the big, blue, square piece of cloth. They went in search of Scruffy, the giant, overgrown, brown Dustbunny that barked and scratched. He would be their transportation to the giant, white box.

Scruffy was at the bottom of Peter's bed. Laura and Laura Elizabeth Dustbunny stuffed the big blue cloth into Scruffy's mouth while he slept. All the Dustbunnies climbed onto Scruffy's back and held on as best they could. Then King Ba-Ba stuck the humongous sharp thing into Scruffy. Scruffy took off running as fast as he could. As he ran through the kitchen King Ba-Ba fell off onto a spot of icing on the floor. All his magical powers were lost. The icing made them vanish. Scruffy scraped it off with his paws and all of King Ba-Ba's magical powers returned. When they came to the big white box they jumped off onto the big green mountain that was sitting by the big white box.

The Bunnies slid through the crack near the circle opening of the white box. They found some colored sticks, stuffed them in some socks and threw the socks with all their might against the circle. The circle opened. The socks fell out through the opening, and the Dustbunnies climbed out behind.

King Ba-Ba found a long blue traveling board with wheels. The Dustbunnies gathered up the socks, threw them on the traveling board, and then King Ba-Ba used all his magical powers to push it back to the bedroom.

In a big room, the evil couch Dustbunnies came out and tried to take the socks. There was a big fight. King Ba-Ba used all of his magical powers to drop the big sponge on the evil couch Dustbunnies. As it rolled over them, they clung to it. It rolled down the tall things that the stompers climbed and killed all the evil couch Dustbunnies. The brave Dustbunnies rolled their socks under the bed where they lived happily ever after.

THE END

Julie's Undersea Adventure

by Jodi L. Robinson

In 1988-89 Jodi was a student at Boiling Springs Junior High School in Spartanburg, SC. She was a member of the Fantasy Literature Club. Sheila Oliver was her media arts teacher.

Julie wondered where she was going. The inside of the jelly-like submarine felt funny against her skin. As she was trying to realize what was going on, she saw a huge world, an undersea world. Julie grew more amazed as she got closer. All sorts of submarines like hers surrounded the shell-like world.

Finally, her vehicle landed. Julie tried to find a door to get out, but there wasn't one. Suddenly, two fish who seemed to have come from nowhere opened the top of her submarine and lifted her out. When the water hit her face, she couldn't breathe. However, the fish put a mask on her, and she was able to breathe again.

Julie tried her best to talk with the fish.

"Where am I? How did I get here?"

She looked around and noticed all the animals had on necklaces. She remembered seeing one in her submarine and quickly went back to get it. She put it on and immediately was able to communicate with the fish.

She told the fish in a quick and excited manner, "Hello, my name is Julie. I was wondering where I am. The last thing I remember is that I was in my living room and now I'm here. I really don't have any idea how I got here."

"Well my name is B-B-Bubbles and you are in 'Sea World,'" explained the first fish.

"And I'm B-B-Bibbles," said the other.

Julie looked around and saw everyone swimming hurriedly. The fish were terrified. Bubbles and Bibbles took Julie and started running.

"Wait! What's going on?" she yelled.

No one would answer her. Bibbles and Bubbles had run on ahead.

Julie stopped and looked around. Everyone was gone. Then a huge net dropped down right beside her. She ran as fast as she could, but she got trapped in a plant.

"Hello there, little girl. And where are you going?" the plant asked.

Amazed, she asked, "You can talk?"

"Why, of course, dear. Now you didn't answer my question," the plant replied.

"Well," Julie explained, "everyone started running, so I ran, too. Then everyone was gone."

"Oh, and that's when you ran into me!"

"Yes. And if you don't mind, I'd like to be let go now. You see, I have to get home, and I don't know how."

The plant replied, "I'm very sorry, but I can't do that. I have no source of food until tomorrow. And I must have something before then. You look very nice, and I think I must have you for my supper."

"Oh no! Please don't," Julie cried.

The net swooped down again and got Julie out of the plant. She was put into a small container with the animals from "Sea World." There she found Bibbles and Bubbles. There was no place to turn because they were all packed so tightly together. She wanted to scream, but there wasn't enough oxygen. All she could do was wait.

Finally, the gigantic net scooped them up, and the fish were put back into the world. However, Julie was left in the bowl.

"Help! Help me! Please help me!" she screamed.

"Julie! Julie! How many times do I have to call you? Quit daydreaming and help your brother clean out the aquarium."

THE END

The Changing Grounds

by Christina Flynn

In 1988-89 Christina was a student at Boiling Springs Junior High in Spartanburg, SC. She was a member of the Fantasy Literature Club and a student of Sheila Oliver.

On a stormy Saturday afternoon in mid-July, Lisa and Curtis sat quietly at the table playing Monopoly. The brother and sister, twins, were waiting for their mother to return home.

"It looks like the storm may be getting worse," said Lisa. "I hope Mom will be getting home soon."

The clouds were getting darker, and a rumbling shook the house. The sky was illuminated by streaks of lightning, and their dog Rusty quivered with fear. Alone in their farmhouse, miles from town, Lisa and Curtis tried to mask their fear of the storm by continuing to play the game.

"It will be all right, Lisa. Mom will be home soon," answered Curtis.

Suddenly there was a loud crash. Lightning had struck their rickety, old white farmhouse, and in an instant the house burst into flames. The smoke and heat from the inferno caused the twins to collapse. After a moment of darkness, Lisa and Curtis could see someone who looked like their mother. She was fumbling, searching through the ruins.

"Mom!" Lisa cried. "Mom! Why can't she hear us? Why doesn't she answer?"

"I don't know," replied Curtis. "Why is it that we seem to be looking down at her?"

Lisa thought a moment.

"We must have died. Look at the house. There is no way we could have survived a fire that did that."

Lisa and Curtis watched as their mother looked through the charred remains of the old farmhouse. Ashes and soot lay where their home had once stood. A man, their father, put his arm around their mother. She wept silently in his arms.

"Well, if we died, where are the angels and the pearly gates?" Lisa pondered.

"How the heck am I supposed to know?" said Curtis.

They searched for the gates of Heaven and eventually came upon a big building made of glass. Lisa pushed Curtis toward the door. He knocked on the door and hurried back to Lisa's side. The giant door creaked open, and a man appeared. He wore a white suit with a pink handkerchief in his pocket.

"Welcome," he said. "Welcome to the Heavenly Hotel. Home away from home to all new arrivals."

"Home?" questioned Curtis and Lisa.

"Well," responded the man in the white suit, "at least a temporary home away from home."

"Allow me to introduce myself. My name is J. Dentoff and I am the manager of the Heavenly Hotel. If there is anything I can do for you while you're here, don't hesitate to call. My card." With a flourish he handed the children his business card.

Dentoff continued. "Robert, the bellboy, will give you a tour of the establishment and then will see you to your room."

Robert began the guided tour of the hotel. "This is the swimming area. We have four heated pools and one unheated. The unheated pool is in the envirochamber." Robert and the twins walked down the hall. "This is our Directory. Tomorrow you can come down here and look up your deceased friends and relatives. Perhaps one will give you a place to stay."

Pausing occasionally to check numbers on the doors, Robert continued down the hall, and the twins followed.

"Ah-ha! Here we are--217 your room. I hope you have a pleasant stay. Everything else you need to know is in the brochure on the table. For room service dial seven."

Lisa and Curtis were surprised by all this since they hadn't planned on dying so soon.

"Bring that brochure over here, please, Lisa," said Curtis.

The cover read, "Everything you always wanted to know about the Heavenly Hotel." Lisa and Curtis read it from cover to cover.

"Listen to this Lisa. 'For your entertainment the hotel offers several enviro-chambers. These chambers allow you to visit any environment from the beaches of Hawaii to a 1940's bar in New Orleans or an igloo in Greenland—all at the touch of a fingertip. Your visits are limited only by your imagination,'" Curtis read.

"Heaven sounds like a neat place," said Lisa.

That evening they spent their first night in Heaven. In the morning Lisa went downstairs to look up their grandmother in the directory.

"McKelvey, McKendrick, McKenzie. Here it is. Susan McKenzie, 311 Angel Avenue," declared Lisa.

Later that afternoon Lisa and Curtis went to find their grandmother's house.

"Wait a second. Where is Angel Avenue, and how are we going to get there?" asked Curtis.

"Why don't we ask the lady at the information desk?" answered Lisa.

"The easiest way to get anywhere in Heaven is to think of either a face or an image and concentrate on it," said the lady at the desk.

Lisa and Curtis began thinking about their grandmother who had died four years earlier. They didn't remember her very well because they were only eight when she had passed away.

In a flash they were standing in a house where an elderly lady was sitting on a sofa. "Are you our grandmother?" asked Curtis.

"No, I'm sorry. My name is Eva Baston. What are your names?" asked Eva.

"My name is Curtis and this is my sister Lisa."

"What's your granny's name? Maybe I know her," Eva said.

"Susan McKenzie. Do you know where we can find her?"

"Yes, I know Susan. She's on my bowling team, the Bible Bowlers. I must say, she's quite good," said Eva.

Curtis asked, "Do you know where we can find her?"

"Go down this street and turn left. It's the second house on the right," Eva replied.

The twins followed Eva's directions and came to their grandmother's house. A woman in her late twenties opened the door and showed them inside.

"Grandmother?" asked Lisa.

"Yes," said the woman.

"But you're so young. How could you be our grandmother," wondered Curtis.

"Curtis, in Heaven you can be any age you have already lived. You will stay that age for eternity or at least until you go back. I could choose to be any age between one and eighty-four. You can be any age between one and twelve," said their grandmother.

"Grandma . . . , " began Lisa.

"Please, call me Susan."

"All right, Susan, what did you mean about going back?" asked Lisa.

"You will learn about that soon enough," said Susan. "In the meantime, where do you two plan to stay?"

Curtis replied, "We really hadn't thought about it. After all, we just got here yesterday."

"And you just now came to see me?" Susan responded. "Well, what's important is that you're here now."

"What are we supposed to do up here?" asked Curtis.

"Anything you want," replied Susan.

"Are there any malls?" asked Lisa.

"Anything you think or want to happen will occur. Everything in Heaven is from someone's imagination," said Susan.

Lisa and Curtis decided to stay with their grandmother. Susan had told them that every new arrival is met by a guide who explains everything about Heaven. Early one morning Lisa was awakened by her guide.

"Hello, Lisa, I am your guide. Anything you want to know, I can tell you."

"Well," Lisa began, "my grandmother said something about going back, but she never really explained everything to us. What exactly did she mean about going back? Where do you go?"

"Every soul returns to Earth. It is God's way of controlling the population." said the guide.

"When do we go back?" asked Lisa.

"That's up to God. You could go back in the next hour or wait one thousand years. It just depends," explained the guide.

"How do you go back?" asked Lisa.

"Maybe I should show you the change-over grounds. Follow me," said the guide.

Lisa was astonished by what she saw. People entered little cubicles and spun out into space as they changed into embryos. The process erased any memory of a past life.

Lisa was almost breathless. "This is amazing. What happens if someone remembers a past life?"

"That happens only occasionally when a mistake has been made in the change-over," said the guide. "Have you seen enough?"

"I believe so."

In a moment Lisa was standing in her room. She heard a radio and went to her grandmother's room. She found Susan on an exercise bicycle.

"Where's Curtis?"

"He's touring with his guide," Susan replied. A few moments later Curtis returned.

"Did you see the change-over grounds?" Curtis asked Lisa.

"I sure did. That was strange. Do you think we'll ever go back?" said Lisa.

"Who knows," said Curtis. "But I'm not going to worry about it. I'm having too much fun here."

The next day Lisa and Curtis were outside in the yard when Susan came running out of the house.

"Kids, kids! The Big Man wants to see you."

"The Big Man? You mean God?" Lisa asked incredulously.

"Oh, no. He's not God, of course. But he's the next in line. And he wants to see both of you now!"

Lisa and Curtis hurried to a huge office building that reached high into the sky. When they went inside they saw a woman typing and chattering on the phone. When she saw them, she paused and asked, "Are you Lisa and Curtis?"

"Yes," they both replied.

"Well, you may go on in," she said as she returned to her phone call.

They walked over to a door with a plate on it that read "Mr. Joshua C. Emmettson." Slowly they opened the door and saw a long desk in front of a leather chair. The chair was turned to face the window.

"Hello, Mr. Emmettson," said Lisa in a weak voice.

The chair whipped around to reveal a man with dark hair and dark eyes.

"Ah, yes. Lisa and Curtis. I have been expecting you," said Mr. Emmettson. "It has come to my attention that you died too soon. You had a mission to complete on Earth, and you weren't able to achieve it."

"What was the mission?" asked Curtis.

"I cannot reveal that kind of information, but I can tell you that you will accomplish it. We are sending you back to Earth in less than three hours," said Mr. Emmettson.

Lisa and Curtis returned to Susan's house and told her good-bye. Then they imagined themselves at the changing grounds. At the changing grounds they saw a long line of people, and they fell back to the end of the line.

A guard then called out, "Curtis Anthony and Lisa Whitney."

"Here, sir," replied Lisa.

"It says here that you and your brother are to go back together," said the guard.

Lisa and Curtis climbed into the cubicle together. The door closed, and the cubicle began spinning out into space.

A few months later in a small midwestern town the sound of crying infants was heard.

"Mrs. Cranwell, congratulations! It's a boy and a girl!"

THE END

Back in Time

by Rahaf Kanawati

In 1988-89 Rahaf was a student at Memorial Elementary in Bluefield, WV. Frances Auville was his teacher.

My name is Sue. One day I was walking on the sidewalk when I bumped into a strange man.

"Hi! I'm Professor Hillbreck. I want you to help me with my experiment."

"Me?" I asked.

"Sure," he said. "Come with me."

I went with him to his laboratory. He showed me his time machine. It had different kinds of colored buttons on it.

"Is that a real time machine?" I asked.

"It certainly is. By the way, do you have any money with you?" he asked.

"Yes, five dollars," I said.

"That's enough. Now get in the time machine. It'll go back one hundred years, and you'll probably stay there a week," he told me.

"Wow! But what if I don't have enough money to buy food?" I asked.

"Believe me," said Professor Hillbreck, "you'll have enough."

I went inside the time machine and saw the neat, colored buttons. Professor Hillbreck said, "Don't press any buttons. I'll press them for you." Just then he did, and the time machine began to go round and round.

There I was, one hundred years back in time. I went outside and saw different clothing, dirt streets, and no cars—just horses. It was neat.

I looked at the store in front of me. It said E. P. PEDIGO'S on the window and had signs that said *colored buttons - 3 cents a dozen, hairpins - 10 cents a pound, ladies' black hose worth 12 cents, now priced at 8 cents.*

"Wow," I thought as I went inside and bought two pieces of candy. I ate one and saved the other for dinner.

As I walked down the dirt road, I saw a boarding house. Each room was one dollar. I gave the man a dollar, found my room, and went right to sleep in the bed.

In the morning I walked around the town. It was different from the 1980's. I remembered my family and wanted to go back. I went back to the time machine and quickly went in. I pushed the RETURN button, and the time machine began to twirl round and round, and in a few seconds I was in Professor Hillbreck's laboratory.

"How did it go? How did it go?" asked Professor Hillbreck.

I told him everything, and then he drove me home. My mom had been waiting on me and asked me where in the world I had been.

"Oh, just a hundred years back," I said.

"Come on, honey. Where were you? Tell the truth," mom said.

"But I did tell the truth," I said. Would you believe it, she never did believe me!

THE END

Marooned on an Island

The fifth-grade students at New Hopewell Elementary School viewed the video Abel's Island in the library media center. They talked about being marooned on an island, and then they wrote their own stories in the classroom. The following stories were selected by their librarian, Wilma Greene:

I got here five years ago when we had that tornado. I was picked up off the ground. When the tornado stopped, it dropped me on this island hundreds of miles from home. I eat nuts, berries, leaves, and sometimes hunt wild animals. I get water from the spring. I felt sick at times when it was cold. I got off by building a boat. It had almost everything. I traveled for a week. When I reached shore, I walked for four days.

by Michael Crowell

When I was marooned on a tropical island paradise, I met a parrot. His name was Dezarhea. Dezarhea and I were chatting when a Bengal tiger started to pounce near us. We moved slowly; then a chimp snatched me up into a tree. We swung on a vine barely missing the tiger's sharp, white, blood-thirsty teeth. Soon the tiger lost interest in me.

Later Dezarhea and I looked for a home. Soon we found a cave free from animals and wild plants. I looked for animals that were dead because I wanted the skins for a swim suit. Soon I was doing the backstroke in the lagoon, and I was dressed in my tiger-skin two-piece. The lagoon was beautiful. Tropical fish, including a dolphin I named Splish-Splash, were there.

I could go on but I am still on the island with tiger, Splish-Splash, Dezrahea, and chimp, and I am living a perfect dreamland life.

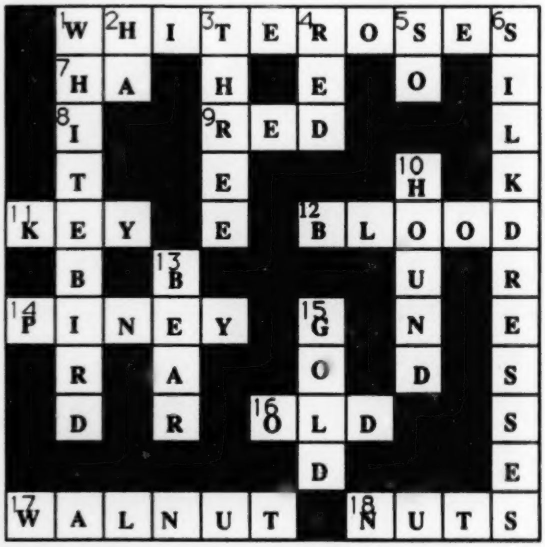
by Anna Callahan

When I was marooned on an island, I ate only snakes and fished for fish. I used my time drawing and eating. I felt sad thinking about how I was going to get home. Then one day a helicopter found me and took me home. I stayed on that island a year because of that shipwreck.

by Darren Grayson

When I was marooned on an island I stayed for about a year. There was hardly enough food to stay alive. The other animals had already eaten or stored up everything except for a few nuts and berries. The time I spent there seemed like forever until I started building little wooden tokens. Then they got bigger and bigger. I was finally making furniture and many other things. I felt like I was going to be there forever. The people on the small Hawaii Island knew that I had gone fishing, so they must have sent a search party to find me. They finally found me on a tiny deserted island off the coast of Hawaii.

by Michelle Blazier



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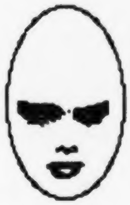
Solution to Whitebear Whittington Crossword on page 164.

Worlds Beyond

Four of Rebecca Woodrum's eighth graders at Covington High School have sent us stories of fantasy worlds beyond the imagination--or maybe not.

Makeup Life
by Carla Mann



Once upon a time, there was a very, very beautiful girl named Predilla. She wore very little makeup, and her mother thought that she should wear more. Predilla and her mother argued day after day about the makeup situation. Then she would cry herself to sleep.

In the mornings, Predilla would get ready for Spacebattle High, where she was Sargeant Cadet. Her mother would come into her room, checking her makeup and telling her she needed more. Somehow, she got out and went to school.

One day after school, she came home tired and sleepy. So she lay down on her couch, but when she did, the couch fell through the floor. She found herself spinning down a mascara bottle. When she finally hit the bottom, she was surprised by two lipstick tubes who said they were her parents. Her friends introduced themselves--they were eyeliners, lipstick tubes, mascara tubes, and eye shadow boxes!

Events inside the mascara bottle got stranger as she grew up. She noticed as her parents and friends became older, the lipstick inside the tube became shorter, the eyeliner became dull, the mascara dried up and the eye shadow showed shiny spots. But Predilla never aged.

For twenty-two years, she observed the makeup drying up. Then her parents died. At the funeral, her parents were placed in lipstick cases and buried in the trash can.

That night she went home, and again tired and sleepy, she lay on the couch. When she did, the couch fell through the floor, where she found herself spinning back up the mascara bottle. When she stopped, she was back home on her very own couch. She gathered her senses back together and then ran to the phone to call her mother. She told her she was sorry for how she acted, and she would obey her mother and wear all the makeup her mother wanted.

Fantastic Max and the Space Gypsies
by Bert Baker

The setting was Glucose City in the year 3023. There was a small boy named Fantastic Max. This dirty-diapered, eleven-month-old brat lived in a 1957 antique Chevy that was worth about 70 million space bucks. Eleven years earlier some space gypsies had rolled into Glucose City, bringing crime and violence. They had captured the 1,048-year-old mayor, Bert Baker. One day the head gypsy heard about Max's Chevy. It just so happened that Max had the robot mechanic install some supercharged turbo blasters and some extra woffers and tweeters so he could jive to Humpty Dumpty. Max was snoozing when the gypsies surrounded his car. They said, "Max, we want your car!"

Max said, "Dirty diapers." He punched one of them and fled.

Three days later, the gypsies trailed him to the space-age filming of Sesame Street. Max was the head cameraman. But before anyone could do anything, the gypsies had captured every person and character on the set. Over the loudspeaker they said, "Max, surrender, or the filming will be over for good!"

"Dirty diapers," shouted Max. He jumped into his Chevy and screeched away. The gypsies laughed at him and called him names that eleven-month-old babies shouldn't hear.

When Max returned to Glucose City, he put out an APB to watch for Sesame Street characters and stuffed animals who were hostages of the gypsies. He recruited volunteers to form an army to deal with the gypsies. The army, made up of stuffed animals, parachuted down over the gypsies hideout. They fought and captured all of the gypsies, and when the skirmish was over, the gypsies were taken away and put into the Galaxy Prison. Peace and happiness were restored to Glucose City and all was hunky-dory.

The Princess's Pea

by Angie Meadows

Once upon a time, not too very long ago, there was a girl named Princess. The reason her name was Princess is because her father was a king who had Alzheimer's Disease. He couldn't remember names, so he called her Princess, which she was. She was dreadfully ugly, and her father was afraid she would become an old maid. He had to think of something. He sent out a royal decree to all the male subjects in his kingdom: "Hear ye, hear ye! This is your royal master. My lovely daughter Princess has no prince yet. Young gentlemen, this is your opportunity to marry into the royal family. All you need to do is bring me a pea--not just any pea, mind you, but the perfect pea. There is only one such pea in the land. This perfect pea contains a perfectly round gold center covered by a perfectly green coating. Legend says that this pea is to be eaten by Princess to determine her prince. So go out there and bring in the peas!"

Everybody rushed home to search their gardens for the perfect pea. Every farmer picked peas; every mother shelled peas from their pods; every male readied himself by taking a bath even though it was not yet Saturday.

Two million peas were gathered, and all but the perfect pea were packed and shipped to ye old Kroger's. At last the perfect pea was found. The proud pea finder was Orville Redenbacher, whose life-long dream was to make his own brand of popcorn. (Everyone told him what a silly idea he had, so he gave up the dream to marry the princess Princess.) But at last the day arrived when Princess was to eat the pea. The pea was cut in half, and one piece was given to Princess and the other to Orville. As they stood on the balcony, all the kingdom watched them partake of the perfect pea.

Alas, two days later, tragedy struck. Both Orville and Princess died. Dr. Stoneburg, who reviewed the autopsy report said, "Both Orville and Princess died of a high corrosion intake. Through mechanical digestion processes, we were able to find a corroded golden pea-half inside each of them. This is a rare occurrence."

So the king sued all of Orville's family for being related to such a nuisance. He took everything they had, and made them servants in his palace. Everyone lived not-so-happily ever after.

The Plant People

by Leigh Ann Owens

Once upon a time in a land far underground lived a world of lovely colors. Here lived the "plantasical" or the plant people. These people fed and watered young seeds and plants of all ages to keep them healthy and strong, as well as taking care of themselves, for they were plants, too.

The plant people lived wonderful lives under the rule of King Plantisable III, but soon their king became ill from a plantistical fever. The townspeople grieved when their king died a few days later. They would now have to choose another king. After five days of careful consideration, the new king was chosen. His name was Plantatic Distotic. Plantatic was a chubby plant person who resembled Santa Claus in size, but his complexion was green and leafy. Plantatic had one child. Her name was Plantabelle. Plantabelle was a lovely girl who enjoyed sharing her happiness with others. Ever since her mother died, her one goal in life was to make everyone happy. She didn't know she needed to make herself happy, too.

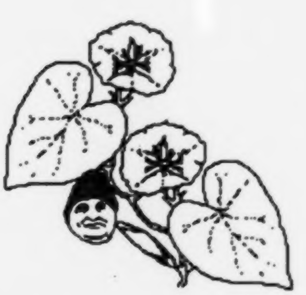
After two months passed, the king was having trouble doing his job, because he had changed the laws of his kingdom. The townspeople were angry, and they tried to overthrow the king. But he was powerful, and they failed in their attempt. The king forced his subjects to serve him alone, which left no time for them to feed or water the plants. So the plants and the plant people were withering.

Plantabelle saw that the people were unhappy and sick. She told her father to stop and take a look outside. But he wouldn't budge! Plantabelle decided she would find someone to help her, so she left town to search for someone strong and brave. Soon she came upon a lonely traveller who was headed toward the plant kingdom. As the pair walked, they spoke of the troubles of the plant kingdom.

As Plantabelle and the stranger entered the town, the stranger strode up to the town square where a large gathering of withering plants and subjects stood. The stranger was a handsome and charming man, and immediately the subjects paid attention to him.

"Fellow people, I am Plantisable IV, son of Plantisable III. A great injustice was done to me which prevented me from taking the throne when my father died. Your king, Plantatic Distotic, sent me out of this country to have me killed, but I escaped. Now I have returned to take my crown."

After his speech, they threw Plantatic in prison, and made Plantisable IV the king. He married Plantabelle, and the plant people lived happily every after.



The Magic Hole

by Amanda Alexander and Meggie Mills

In 1988-89 Amanda and Meggie were students at East Side Elementary School in Elizabethton, TN. "The Magic Hole" won first place in the written competition for plays at the Fantasy Fair. Anne Kitchens was their media arts teacher.

Characters:
- Sara, a little girl
- White Fairy, the guardian of the castle
- Sorceress, the ruler of the castle
- Wizard, a powerful man
- Mom, Sara's mother
- Narrator

Props: Costumes, overhead and extra bulb, transparencies, extension cord, adapter, flashlights, rhymestone, shadow puppet, cassette player and tape.

ACT 1

Scene 1

Narrator: Once upon a time, a girl named Sara was in her house reading a fantasy novel, when something called her. (voice in the background calls, "Sara, Sara," mysteriously.) She followed the voice that led her to the woods. She saw something glowing! (prop, a flashlight.) With curiosity, she ventured closer. There she saw a hole. She went into it.

Sara: Why did that voice call me here? Who do you suppose it could be? Oh, no! The hole is closing! I can't get out of here!

Narrator: And then the hole closed up. Sara saw a white blur in the distance. It appeared to be a white fairy from her story book.

White Fairy: Welcome to the Mystical Forest. I am the guardian of the Crystal Castle. Do not be afraid. Please come with me to the castle where we will meet the Sorceress and the Wizard. We have a special job for you!

Scene 2

Sorceress: Hello, Sara. I am the Sorceress. Where do you come from, Sara?

Sara: I come from the United States.

Sorceress: Silly, we know that; but where do you live?

Sara: I live in Tennessee.

Sorceress: Okay, I think it is time for you to see the wizard.

Narrator: At that moment, the wizard appeared.

Wizard: You must be Sara.

Sara: Yes, I am. How did you know?

Sorceress: The Great Wizard knows everything. We have called you on a mission. You must go to the Land of the Dragons' Doom to save our magic rhymestone.

Wizard: If you don't, we will die. Our time is running out! Without our magic rhymestone, we can no longer make our magical chants and rhymes. Our magic grows weaker everyday. Oh, yes, I forgot to mention the dragon (spoken with great excitement).

Sara: Oh, wait a minute. What dragon? Nobody told me about a dragon.

Wizard: Silly, the dragon is the one who stole the rhymestone. Only a human child can defeat this dragon.

Sorceress: You must go with the White Fairy to the mountains. There you will be given instructions and a sword.

Sara: What? A sword! My Daddy wouldn't let me touch a sword.

Wizard: You must! It is the only way to save us.

Sara: Well, I'll do it. Say, why am I using the sword?

Wizard: To kill the dragon.

Sara: The dragon might kill me, but I will try to get your rhymestone.

Scene 3

Narrator: Sara and the White Fairy went to the mountains.

White Fairy: Well, here we are. Here are your sword and your instructions. If you read and follow the instructions very, very carefully, the dragon will fall helplessly at your feet. Follow this path; you are very near the Land of Dragons' Doom. Good luck.

Narrator: She waved good-bye to Sara. It was a hard trip for Sara, but she finally reached the dragon's home.

Sara: Now that I am here, what am I to do? I guess I should read the instructions. (Sara unfolds the paper and reads out loud.) Now that you are here, pull out the sword. (she pulls out the sword.) Here is a note on the sword. Well, this is silly. It says (dragon appears behind Sara and begins sneaking up on her) "Dragon, Dragon how do you do? I've come from the Fairies to murder you." [See endnote.]

Dragon: Ho ho ho ho ha ha he he . . . what a ridiculous poem. That is so silly! HO HO HO HA HA HA HA HE HE HE . . . (props: dragon shadow puppet, overhead, cassette player and tape.)

Narrator: The dragon could not stop laughing at Sara's rhyme. He laughed so hard he fell over dead. Suddenly something shiny caught Sara's eye.

Sara: The rhymestone! I have it at last!

Scene 4

Narrator: Sara returned to Crystal Castle. Everybody cheered!

Wizard: You have earned two wishes for your heroism.

Sorceress: What will they be?

Sara: Well, my first wish will be to go home. My second wish will be that you will all come to visit me at my home.

White Fairy: I will always remember you.

Sara: I will never forget you either.

(They hug each other.)

Wizard: Well, this looks like a good time to try out the rhymestone.

(All magical characters hold hands around Sara.)

All: Magical stone and ring of power
Take you home within the hour
Back to your home in Tennessee
You leave the world of fantasy.

Scene 5

Narrator: Then, when Sara looked up, she was back home.

Mom: Sara, are you in the house?

Sara: Yes, I am.

Mom: Where were you. We were worried sick!

Sara: (looking out the window) Nowhere.

Mom: Then come and eat your supper.

THE END
(all actors bow)

Endnote: With apologies to John Gardner, the poem "Dragon, Dragon" is from his Dragon, Dragon and Other Tales. New York: Knopf, 1975.

A Fantasy Play

by Students at Tanglewood Middle School

"A Fantasy Play" won honorable mention in the oral competition of the 1989 Fantasy Fair. Joyce Moore was the media arts teacher at Tanglewood Middle School in Greenville, SC.

Characters:

Narrator
Doctor Gandor/Gandalf
Mother
Kid 1
Kid 2
Peasant, Ona
White Witch/Witch of the South
Winkin
Blinkin
Nod
Letha
Munchkins
Scarecrow
Wizard
Oompas
Wonka
Rabbit
Queen of Hearts
Card People
Alice
Bilbo, hobbit

ACT 1

Scene 1

(Setting: Family room. On the couch lies the children's mother who is sick. They are talking worriedly about her as the doctor enters.)

Kids: Doctor, she's going to be okay, isn't she?

Doctor: Only time can answer that. I'm afraid there's very little I can do for her. Her best hope lies right here with you, her family.

Kids: But we don't know anything about medicine. I can't even make chicken soup!

Doctor: Medicine is not what is needed here. (He smiles and laughs.) I'll be back tomorrow.

Narrator: Later that evening.

Kids: (They are reading fantasy books and wishing things could end as well as they do in books, etc.) They always live happily ever after. (They yawn.) Too bad life isn't really like that. (The kids fall asleep and awake to a bright light.)

Kids: What's that? Only one way to find out. Let's go! (Kids follow the light through the closet, wardrobe.)

(Setting: They are in Narnia; it is cold and snowy. Lamp post is visible.)

Kids: Last time I checked it was summer. What's all this snow doing here? Last time I checked you couldn't go outside through a closet, a wardrobe.

Narrator: The children see a peasant running away from someone, and he calls out to them in warning.

Peasant: No, no, Son of Adam and Daughter of Eve. You must leave, hurry! Hide! (White Witch enters)

White Witch: I know you're here. If I find you, I'm going to turn you into stone statues. (exit Witch)

Peasant: She's gone. It's safe now.

Kids: Who was she? What is happening here?

Peasant: She is the dreaded White Witch, and you must leave; it is not safe.

Kids: But why, we just got here? Where are we? Besides, the wardrobe is gone, and I'm not sure how or if we can get back.

Peasant: Very well, but you must be very quiet. The queen doesn't like noise. She'll turn us all into stone statues for her snow garden. You know, it's always winter and never Christmas here in Narnia. Quick, follow me. (The peasant leads the kids to a small cove of trees, where they sit down around a fire.) Come family, these visitors will not harm you. (Three children and a woman come from behind the trees.) Let me introduce my family: Winkin, Blinkin, Nod, and my wife, Letha. These visitors are a Son of Adam and Daughter of Eve. (The peasant children gasp.) They come from War Drobe.

Winkin: But you can't stay. The White Witch will turn you into stone.

Blinkin: That's right; she's been looking for you for years now, ever since we stopped having Christmas.

Nod: (nods his head)

Peasant: Nod doesn't talk much.

Letha: Now children, where are your manners? You are going to frighten our guests, and they are so far from home. . . .

Kid 1: (interrupting) What do you mean "turn us to stone?"

Peasant: If you're "stoned," you can never feel or love again. It's our most dreaded fate. Only Aslan can change it. It has been prophesied that only the Son of Adam and the Daughter of Eve would come and you have indeed.

Kid 1: I think you have the wrong children.

Kid 2: Really we don't know any Aslan.

Kid 1: We've never been here before, and what do you mean "Son of Adam and Daughter of Eve"? We saw a bright light in the wardrobe and . . .

Kid 2: That's right! Our mother is very sick, and we've got to find a cure for her or . . . (sobs)

Peasant: There, there, you must never give up hope. But I don't think you'll find the cure here in Narnia; it's always winter and never Christmas.

Kids: Yes, you mentioned that.

Peasant: (as if he didn't hear) But I knew a fawn once; Tumnus was his name. He told of a great wizard in a land called Middle-earth. Gandalf, the wizard, is supposed to command any cure he wishes. I understand he has this thing about rings.

Kid 1: (Picks up something from the snow) Look a seed!

Peasant: I wonder where that came from? Plants can't grow in Narnia; it's the dead of winter. A lot of good it will do you here, for in Narnia it's always . . .

Kids: (interrupting) . . .winter and never Christmas! Anyway, I think I'll save it for mother. When we get home we could plant it, and maybe it will become a beautiful flower. (puts seed in pocket) How do we get to Middle-earth anyway?

Peasant: I'm not sure, but I can show you a secret way out of Narnia. But it is very dangerous. We must go to the castle.

Kids: The witch's castle? Can't we just find another way and go home where it's safe?

Peasant: There is no other way, but I will lead you.

Winkin: Father, we are afraid of what the White Witch might do. You might never come back. It's too dangerous!

Letha: Darling, it is dangerous. Please be careful.

Peasant: No, children I must go. I must help these children as I would want someone to do for you. It is my duty.

Kids: Thank you, Ona. I hope we can repay you for your kindness.

Peasant: That is not necessary.

(Setting: Inside the Queen's castle)

Narrator: The children say their good-byes and the peasant leads the kids to the secret doorway in the castle. They all are about to escape through it when the white witch appears.

Witch: I am the Queen of Narnia. I command you to stop! (Children run through the passage, but the peasant is turned to stone.)

Kids: (shouting from offstage) We'll be back for you Ona, we promise!

Witch: Now you're turned to stone, and you'll make a fine specimen for my ice garden.

Scene 3

(Setting: In the Land of Oz, surrounded by Munchkins)

Munchkins: (singing) We represent the lollypop kids. . . . Are you Dorothy?

Kid 1: No, we're Annette and Latoya. Have we been here before?

Kid 2: Everything looks so familiar.

Kid 1: We're looking for Gandalf, the wizard.

Kid 2: Do you know him or where we can find him?

Munchkins: Gandalf? The only wizard we know lives in Emerald City. Follow the polka-dot road. (They begin to sing.)

Kids: How do we know this song? ("Twilight Zone" theme song is heard.)

Narrator: While on their journey to the Emerald City, the kids are discovered by the wicked Witch of the South, the sister of two very famous dead witches. She casts a spell on them so they will never make it to the wizard.

Witch of the South: (southern accent) That girl looks just like Dorothy, the evil little girl that killed my beautiful sisters. I must avenge their deaths. (Poisonous apples fall on the kids. The children freeze and fall asleep on the ground. Witch moves to stage left, hiding and watching. Enter Scarecrow, who dances around the kids. He looks a little like Michael Jackson. The music and dance seem to break the spell.)

Kids: Who are you? What happened?

Scarecrow: I'm a friend of Dorothy's, and I'm at your service. (bows) The wicked Witch of the South put a spell on you. She is very evil, but you are almost there so you had better ease on down the road. (Begins to sing "Ease on Down the Road.")

Witch: Drats! My spells never seem to last. I guess that's why no one ever heard of me.

Kid 1: Good-bye, Scarecrow. Thank you. (Kids wander into what appears to be a wizard's chamber. They see the wizard.)

Kid 2: Are you Gandalf?

Wizard: No! I am the great and powerful Oz. Why do you bother me?

Kid 1: Our mother is sick. We need to find Gandalf from Middle-earth!

Kid 2: He's the only one who can help us!

Wizard: (more gently now) I'm just a softy for kids. You wouldn't happen to be from Kansas, would you?

Kids: No, we're from South Carolina.

Wizard: Well, it makes no difference. I may be able to help you anyway. You can use my balloon.

Kids: (in balloon) Thanks, Wizard! You're a real wiz!

Wizard: This should take you straight to Middle-earth, well, unless you run into a tornado or something. Keep hold of this blue ribbon and hope for good weather.

Narrator: On their way to Middle-earth, a terrible tornado hits, and they are knocked off course. The kids, however, think they are in Middle-earth, when they land.

Scene 4

Kid 1: We're safe. We're here.

Kid 2: Maybe now we'll find this important wizard. (He tucks ribbon which he is still holding into his pocket.)

(Uniformed Oompas march up with spears.)

Oompas: Get out of that river! You're on factory land! How did you get here?

Kids: We're trying to find a great wizard, Gandalf.

Oompas: We don't know nor do we have a wizard.

Kid 1: You don't. Oh, no! Hey! Is this chocolate?

Kid 2: Look, yum, this is great! Where are we?

Oompas: Do you have a ticket? (The kids shake their heads.) Well then, we can't help you. You must have a golden ticket.

Kids: No, please help us!

(Oompas escort kids off.)

Wonka: Wait! Willy Wonka at your service. (bows) Release them! (Oompas march off singing.) Let me show you around.

Kids: But we need to get to Middle-earth!

Wonka: Wonka Land is upper earth, inner earth, outer earth, or middle earth. It can be anything you want it to be. Let me show you around!

Narrator: Wonka takes the kids on a tour and stops at his latest experiment room.

Wonka: This is my tastiest candy ever. It has absolutely no sugar. Here, try one.

Kids: (They are just about to taste the candy.) No, thanks, if you don't mind, I think I'll give this to my mother when we get home; she loves candy. (They put the candy in their pockets.) Hey, what's that rustling sound over there?

Wonka: You will soon find out; it is important to your future. (A chocolate bunny hops by the surprised kids.) Meet Chocospeed, the fastest rabbit in my land, and the only rabbit in my land. (He laughs; the kids hesitate with blank expressions.) Do I have to spell it out? Very well, follow that bunny!

Narrator: The kids follow the rabbit; he is so fast that they grab onto his tail and hold on. They go down a rabbit hole and just as they disappear . . .

Kids: Good-bye, Mr. Wonka. . . .

Scene 5

Narrator: The kids see a beautiful table set for tea. They are tired and thirsty.

Kids: (They talk about their friend in Narnia and wonder what has happened to him and his family.)

Kid 1: Will they ever find him? How will they get home?

Kid 2: What if we never find Gandalf? I'm afraid.

Kid 1: How are we going to get home?

Rabbit: I'm late, I'm late, I'm late, for a very important date.

Kid 1: Look, he's a white rabbit now. I wonder where we are? Why does this stuff keep happening to us? I wonder where we are? I wonder, I wonder, humm.

Kid 2: Out of time. I don't get it. I guess even magic has a time limit! Hey, wait a minute! (Rabbit runs off; kids walk through a hedge and see card people.)

Card People: Go this way. No, this way.

Kids: How do you know where we want to go? (Alice walks up.)

Alice: No, I've tried those paths and nothing makes any sense here. I'm Alice. Who are you?

Kid 1: We're Annette and Latoya.

Kid 2: We're trying to find Middle-earth and Gandalf, so he can help our mother get well.

Alice: I don't know any Gandalf, but here, take a heart tart. They always make me feel better. They're great! But don't let the queen see you eat them. She's a little paranoid!

(The Queen is playing croquet, and the kids walk up to ask for help.)

Kids: Can you help us find . . .

Queen: Who are YOU? Guards, those are the criminals who stole my tarts! Seize them! Off with their heads! (The kids run to Alice.)

Alice: Hurry, this way! (They turn and see their mother and the stone peasant in the looking glass.) Hurry, go through the looking glass.

Kid 1: Where's Alice?

Kid 2: I don't know. All I know is I saw mother calling us. We really must be running out of time.

Kid 1: I saw Ona. How are we going to help him?

Scene 6
(Setting: Middle-earth)

Gandalf: (approaching kids) I am Gandalf. Why have you been searching for me?

Kid 1: We need your help. We've come quite a long way.

Kid 2: A friend of ours said you knew the magic cure to help our mother.

Gandalf: I do not have the magic cure. It has been taken by a cruel dragon; he keeps it in his den. You will have to get it from him. But he is very fierce; too fierce for two kids.

Kid 1: We are afraid, but you can help us, can't you?

Gandalf: No, I am very sorry. Evil powers prevent me from entering the dragon's den.

Kid 2: (crying) Now we'll never get home, and we won't be able to help mother.

Gandalf: Well, maybe there is a way. There is one good one called the hobbit. He has the power to fight the dragon and has dealt with him before. First, let me tell you that the hobbit likes to stay home and will be reluctant. I will show you where to find him. I wish you luck.

Narrator: The kids follow Gandalf to the hobbit's cave. The kids plead with the hobbit, whose name is Bilbo, to help them find the cure. He explains to them that he likes to stay where it is warm and safe. After much pleading, Bilbo reluctantly agrees to go. (Inside the dragon's den, Bilbo and the kids find him asleep. They try to sneak to get the cure.) The dragon is baiting them by pretending to be asleep. Bilbo sees the cure and cautiously grabs for it.

Bilbo: Oh no! Just what I feared. He has awakened! Run, kids, and take cover.

Narrator: The mean dragon grabs Bilbo's wrist so tightly that it looks bleak for the hairy friend. But what the dragon doesn't know is that Bilbo has a trick of his own up his sleeve. Bilbo turns invisible!

Dragon: Come out, you hairy midget! Where did you go? Come out and fight like a man, if you are a man, that is! HAAAAA!

Narrator: Bilbo reappears and they begin an intense sword fight. While the fight is occurring, the kids notice the cure bottle has been left unattended.

Kid 1: We must get that cure! Be careful, the dragon might see you. You did it! You did it! Hey, what is that long pointed thing on the ground? It looks like a long fingernail.

Kid 2: It's the claw of the dragon. I'm going to get it.

Kid 1: Be careful. Don't break the bottle. . . . (CRASH) (Kid 2 has picked up the claw but dropped the bottle. Suddenly Gandalf appears in a puff of smoke and just as the dragon is about to slice off Bilbo's head, Gandalf magically whisks Bilbo and the kids away to safety.)

Gandalf: Away with us all ! (poof!)

(Stage goes black. As light returns, we see Gandalf, Bilbo and the two kids in the original Middle-earth setting. Kids are waving good-bye to Bilbo.)

Kids: Thanks Bilbo! Good-bye! (They turn to Gandalf, looking downhearted.) Now what will we do?

Gandalf: What do you mean?

Kid 1: The cure is broken. We can't save our mother!

Kid 2: It's all my fault! If only I hadn't gone after the dragon's claw.

Gandalf: (picking up seed) The seed of a flower. Your symbol of faith—faith in renewal of life! (picking up the ribbon) Ah! The hope of a soaring balloon! (picking up candy) The candy you so unselfishly saved for your mother. (picking up the tart) A sweet heart! The symbol of LOVE! (picking up the claw) Finally, the symbol of courage and devotion. You were willing to brave the dragon's den for your mother's sake!

Kid 1: But they're only tokens! What can they do?

Kid 2: I just don't understand.

Gandalf: Things are not always what they seem. (He passes one arm over the tokens, and they become a crystal bottle.)

Kids: (gasp) What happened?

Gandalf: Don't you know? You provided the cure yourself through love, faith, hope, unselfishness, courage, and devotion. Here take the cure with you, but remember, there are some things that you must be willing to lose in order to keep. (Gandalf waves his arm, and the kids find themselves back in Narnia.)

(Setting: Narnia)

Kid 1: Hey! What happened? Look! We're back in Narnia!

Kid 2: I wonder what Gandalf meant by that stuff about "losing and keeping"?

Kid 1: I don't know, but I bet we'll find out!

Kid 2: Look! Over there! It's Ona, our friend. (Kids run to Ona, who is frozen in stone.)

Kid 1: What will we do?

Kid 2: (He shrugs shoulders and puts hands in pockets. He discovers the bottle.) Maybe that's what Gandalf meant! (pulls out bottle)

Kid 1: But we can't use that! It's mother's cure. (He looks around and suddenly feels guilty.) The hobbit did risk his life for us. I guess we have to. (They pour a few drops of the potion on Ona's head. He becomes alive again.)

Peasant: Oh, thank you, Son of Adam and Daughter of Eve! I knew you wouldn't forget me! (They embrace.)

Kid 1: We're glad you're okay!

Kid 2: Yes! It's wonderful, but now we've no potion left for mother.

Peasant: Don't despair. No good deed goes unrewarded. I'll help you to get home, and you'll see your mother. You have fulfilled the prophecy. Things will be all right. You will see!

Narrator: Ona leads them to a magic portal. They walk through.

(Setting: Home. A bed is on one side of the stage; the family room setting is on the other side.)

Kid 1: We're home!

Kid 2: Was it just a dream?

Kid 1: Don't ask me. Let's go see mother.

(They exit to family room where mother is sitting up and holding something. The doctor is also present.)

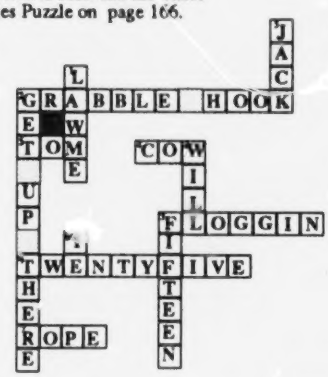
Kid 2: How do you feel today, mother?

Mother: I feel better. Dr. Gandor brought this medicine to me just now, and it really seems to help. I feel better already. (She holds up the crystal bottle.)

Dr. Gandor: (He puts one hand on each shoulder and whispers to the kids.) Some things can never truly be empty. (The kids hug Dr. Gandor and their mother.)

THE END

Solution to Jack and the Three Sillies Puzzle on page 166.



Characters:
Narrator
'Coon
'Possum
Old Black Crow
Mr. Dog

Puppet Play
by Tesa Brown

Adapted from Christmas at the Hollow Tree Inn by Albert Bigelow Paine.

In 1988-89 Tesa was a student at Colonial Heights Middle School in Kingsport, TN. She won first place for her dramatization and was the grand prize winner in the individual oral competition category.

ACT 1

Scene 1

(As the scene opens, 'Coon, 'Possum and Old Black Crow are waving good-bye to Jack Rabbit. They are standing in front of the Hollow Tree.)

'Coon, 'Possum and Old Black Crow: (together) Good-bye, Jack Rabbit.

'Possum: We'll miss you!

'Coon: Remember you are coming to dinner on Christmas.

Old Black Crow: If you see Robin, Turtle or Squirrel, remind them of their invitation to Christmas dinner.

Narrator: After they wave their last good-bye to Jack Rabbit, the Hollow Tree Animals remember their Deep Woods Friends.

'Possum: I sure miss all of our friends when they go home for the winter.

Old Black Crow: I particularly like Mr. Dog. He tells such funny and interesting stories about Mr. Man and Mr. Man's family.

Scene 2:

(The scene takes place in the parlor of the Hollow Tree Inn. 'Coon, 'Possum and Old Black Crow continue their discussion about Mr. Dog.)

Old Black Crow: My favorite story told by Mr. Dog is about Santa Claus.

'Coon and 'Possum: (together) Mine, too!

'Coon: I love the story about how Mr. Man and his children hang up their stockings on Christmas and Santa Claus always fills them with lots of presents.

'Possum: And he even left a big bone in Mr. Dog's stocking.

Old Black Crow: (laughing) Mr. Dog said it was such a big juicy bone he was able to bury it and dig it up six times before he finished eating it.

'Possum: I've got a good idea. Why don't we hang up our stockings this Christmas.

'Coon: Yes, let's do that.

Old Black Crow: My old stockings are too small so I am going to knit a new pair much bigger. I'll hang up one for Santa Claus to fill. Mr. 'Coon, you can use the other one since Mr. 'Possum already has a big stocking.

Narrator: Old Black Crow busies himself knitting new stockings while 'Coon and 'Possum make name tags and find hooks to hang the stockings.

Scene 3:

(The scene takes place in the parlor of the Hollow Tree Inn. The stockings are hung on the mantel, and the three friends are anxiously waiting for Santa Claus to come. 'Coon is looking out the window.)

'Coon: I see Mr. Dog.

'Possum: Let's tell him about our plan for Christmas and invite him to Christmas dinner.

Old Black Crow: Mr. Dog, we liked your story about Santa filling the stockings at Mr. Man's house, so we decided to set out our stockings this Christmas.

'Coon: Can you come up and tell us some more stories about Santa Claus and see our Christmas stockings?

Mr. Dog: (laughing to himself as he walks closer to the Hollow Tree Inn.) What a joke on 'Coon, 'Possum and Old Black Crow. Santa only comes to Mr. Man's house. (pauses) How sad it will be for my friends when they wake up Christmas morning and don't find any presents. I know what I'll do. I'll play Santa Claus! (yells up to his friends at the window) I can't come up now, but I will come over on Christmas. But tell me, how do you expect Santa Claus to get in to fill your stockings? Your chimney is far too small for Santa to get through.

Old Black Crow: We could leave the latchstring off downstairs.

Mr. Dog: That is a good idea. Santa Claus will have no trouble going through your door. Oh, by the way, Santa only comes if your are all asleep.

Narrator: Happy with his plan Mr. Dog rushes home, dresses like Santa Claus. He finds a big bag and fills it with presents and candy canes for the Hollow Tree Friends. As a matter of fact, he fills the bag with so many presents that it is very heavy to carry. The bag gets heavier and heavier as he journeys toward the Hollow Tree Inn. By the time Mr. Dog sees the latchstring, he is very tired.

Scene 5:

(The scene takes place in the parlor of the Hollow Tree Inn. 'Coon, 'Possum and Old Black Crow are fast asleep in their bedrooms. Mr. Dog sets to work to fill the stockings.)

Mr. Dog: (filling the last of the stockings) My, I am tired after carrying the heavy bag full of presents all the way over here. I'll just sit down and rest for a few minutes.

Narrator: But Mr. Dog falls fast asleep. He is still asleep with his Santa suit on when the morning sun wakes up 'Coon, 'Possum, and Old Black Crow, who rush into the parlor to see if Santa left them presents in their stockings.

'Coon: Look, there is something in my stocking.

'Possum: Mine, too!

Old Black Crow: There is something in all our stockings.

'Coon, 'Possum and Old Black Crow: (together) Hurrah, Santa came.

Narrator: The noise makes Mr. Dog jump straight up in the air. Seeing him, the frightened animals rush back to their rooms, for they are almost scared to death.

'Coon, 'Possum and Old Black Crow: (together) It's Santa himself.

Narrator: As soon as Mr. Dog realizes what is happening, he starts to laugh. One by one the animals recognize Mr. Dog's laugh, and they come back into the parlor.

'Possum: It's Mr. Dog. Santa is Mr. Dog!

'Coon: You must stay for breakfast.

Old Black Crow: I'll make a little coffee.

'Possum: Please stay and share the Santa story with Robin, Squirrel, Mr. Turtle and Jack Rabbit when they come for Christmas dinner.

Narrator: It is snowing outside. When the others come and see Mr. Dog in the Santa suit and hear the story about how he filled their stockings and fell asleep, they laugh and laugh. The snow falls so hard that all the Deep Woods Friends have to stay at the Hollow Tree Inn for a full week. All the Deep Woods Friends will always remember this as their BEST Christmas ever.

THE END

King of the Road

by Blake Burris

There once was a creature named Toad,
Who thought he was King of the Road.

A motorcar he decided to steal,
And then went berserk at the wheel.

While dreaming of tales of speed he would tell,
He found himself locked in a dark, dirty jail.

Dressed as a washwoman in bonnet and cape,
The jailer's kind daughter helped Toad escape.

Train, barge, and horse--Toad rode them all,
As he tried desperately to get to Toad Hall.

And just as he almost reached home again,
Old Toad heard "poop-poop" and fell back into sin.

Once more Toad was saved by a loyal friend,
And his wild adventure had come to an end.

In 1988-89 Blake was in the sixth grade at Colonial Heights Middle School in Kingsport, TN. His poem won second place for poetry at the Fantasy Fair. His teacher was Katheryn Snodgrass.

5

JACK TALES

Cluster Group Activities

It has been a real pleasure to work with these dedicated, innovative teachers. From all the evidence I have garnered, I believe they are an exceptional group. When I hear the excitement rise in their voices as they talk about teaching successes and future plans for their classes, I take renewed hope in America's classrooms. These teachers are teaching. Their students are learning. And that's no fantasy!

Grace Edwards

Wonder Tales

by Grace Toney Edwards

Grace Edwards is Professor of English at Radford University in Radford, VA. She earned her PhD from the University of Virginia with a concentration in Appalachian literature and folklore.

Tucked away in mountain hollows, nestled in a suburban child's bedroom, strutting on a stage in Whitesburg, and animating classrooms all over the region are bits of mountain fantasy. Better known as Jack tales, these wonder stories derive from an old Germanic oral narrative tradition once designated for the edification of princes. Like so many of the cultural preservations in the Appalachian Mountains, they were packed into the minds of the earliest emigrants and carried across the sea and up into the highlands of the New World. Here they have steadfastly remained; and here they have been discovered in abundance by collector Richard Chase in the 1930's and 40's, by scholars Leonard Roberts and Marie Campbell in the 1950's, and by folklorists and cultural sleuths right into the 1980's.

Oral in origin, most of the stories have by now been committed to print. Yet the fixed text that print creates has by no means obliterated the oral tradition. It exists side by side with the books that spring from it. True, the means by which the oral tradition continues has changed over the years; for today Jack tales are more likely to be told in schoolrooms and at folk festivals than by an old granny sitting next to the fire, and the teller is more likely to have read a version of his story in Chase's The Jack Tales or Roberts' Sang Branch Settlers than to have heard it from his grandfather as they shucked corn together. The latter scenario stills occurs but is the exception rather than the norm. The very fact, though, that teachers and performers are perpetuating wonder stories gives reason to believe that these audiences will perpetuate them in their own ways—promising Jack and his kind a long, long life.

Who is Jack? And what does he have to do with Jack tales? Well, Jack is a character, usually a young boy, a teenager perhaps, who is central to many of the wonder stories that get labeled "Jack tales." And yet there is a rich body of stories in the same genre that have nothing whatsoever to do with Jack. Their heroes are Muncimeg, Wicked John, Catskins, Whitebear Whittington, Ashpet, and a host of others.

But because Jack pops up so frequently in this type of story, his name has come to be the generic signal. Jack's stories almost always follow a formulaic pattern: Jack is the underdog or scapegoat who goes out into the world to try to make his way alone. Invariably Jack faces challenges that his brothers, Will and Tom, fail; but he surmounts them, usually by means of a supernatural helper (such as a bull's horn or a tablecloth or a cowhide). These appear to be ordinary objects, but they have been endowed with magical powers and given to Jack, typically because he has shown human compassion somewhere in his lifetime. With the help of his tokens, then, Jack passes the tests, wins the stakes (usually gold and a pretty girl), and "goes on up to the clearing where he's got him a little house." The storyteller is apt to end with words like these: "And the last time I was up there, he was a-doing pretty good."

The great social leveling process, for which Appalachian Mountain people are renowned, works to make a king as accessible as a blacksmith. Jack, for instance, may walk right up to the king's house and find his highness sitting on the porch. Jack says, "Howdy, King. Have you got ary job of work for me?" And so the plot is off and running. And the listener, or reader, is hooked as he labors with Jack through the cleaning of the Augean Stables or drops with him into the underworld in an adventure paralleling Beowulf's search for the old fire dragon. Here is fantasy, rich, full, and living abundantly in the Appalachian Mountains.

Teaching Unit on Jack Tales *by Sarah Harris*

The Theoretical Basis for Teaching Jack Tales:

The best way to familiarize children with the different literary elements is by reading quality literature. By using this literature as a model, the students develop their own styles and become better judges of the quality of literary elements--characterization, plot, setting, style, etc.

Although applicable for most all grades, this unit is targeted for grades four through six with emphasis on language arts and tall tales.

Purposes

To introduce the students to authentic Appalachian tall tales and give them an opportunity to compare colloquial language patterns, pronunciations and spellings;

To use these tall tales as models for students to explore and identify story elements and to develop their own stories using exaggeration.

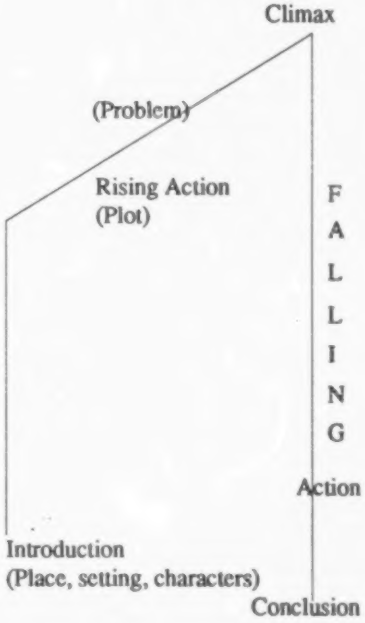
Procedures

The teacher will read from The Jack Tales, a collection of tall tales retold by Richard Chase. These readings will be shared during storytime. At this time the teacher and students will stop to discuss and list parts of the story which are not true. By listing specific examples of exaggeration, the class will be able to distinguish between truth and exaggeration. The teacher should list specific instances of exaggerations, such as, "Jack was also starved when a black bull came up from the woods and told him to unscrew one horn to get bread to eat, and unscrew the other horn for milk."

By noting the examples of exaggerations, students will develop a definition for "tall tales" which will help them understand that no one is expected to believe a tall tale because the charm of the story lies in its being so impossible that it couldn't be believed. Students may want to collect or write examples of tall tales with similiar exaggerations.

After reading and discussing the characteristics of tall tales, the teacher has prime material for introducing the story elements to analyze the tall tales. If students are given copies of several of the tall tales, they can point out specific characteristics as the teacher circles them on an overhead transparency. The following diagram may be drawn on the blackboard or on a transparency to relate story elements to the action of the tall tale. This diagram may be simplified by using the words "beginning," "problem," and "outcome" as they appear on the diagram to the right.

Students who need more concrete representation of story elements might illustrate the story elements and place them on a sequential continuum. Illustrations from the story may be drawn as part of the pre-writing activities.



Using the selected tall tales which were handed out earlier, students will compare language patterns: native Appalachian speech with accepted grammatical patterns. Students will also compare how the author uses sound spellings to show a particular pronunciation. The teacher will encourage students to write such patterns.

Using characters from the stories read or stories written by other students, classmates will sketch silhouettes of characters and beneath their pictures they will later compose character sketches. This activity is a good comprehension test following oral reading by the teacher, and it is a stimulating pre-writing activity whereby a character for a student's original tall tale can be developed.

The culminating activity visually incorporates the meaning of a "tall tale" by using cash register tape. At the top of a long piece of cash register tape the student either draws a picture of himself or attaches a photograph, and at the bottom the student can draw his feet or shoes. On the blank tape in between the student can write a tall tale about himself. These make an effective display, and the idea of stretching the truth in a tall tale is obvious!

Evaluation Methods

Teacher will encourage students to distinguish between exaggeration and truth by allowing them in turn to cite examples of exaggerations they find in the Jack Tales.

Teacher will invite students to sequentially draw representations of story elements, or she may encourage students to assign the parts of a Jack Tale to the story elements listed on the diagram.

Teacher will provide opportunities for students to discern the meanings from colloquial spelling patterns found in the Jack Tales.

Teacher will encourage students to complete their original tall tales. Both teacher and students will compare their tall tales to a checklist of characteristics common to the American tall tale.

Bibliography

Chase, Richard. The Jack Tales. Boston: Houghton, 1943.

Johnstone, Kathleen Y. Sea Treasure. Boston: Houghton, 1957.

Materials

Overhead projector, transparency of story elements, photo-copies of examples of exaggerations, dictionaries, cash register tape, student photographs, markers, crayons, pens, glue.

In 1988-89 Sarah Harris was a fourth- and fifth-grade teacher at Lula Elementary School in Lula, GA. She has a Master's degree in Education from Brenau College.

Ideas To Use In Teaching Four "Jack" Books

by Anne Newlun

My kindergarten students love learning the Jack Tales, and of course, being a teacher, I learn from my students, too. One interesting thing I found out was that even though regional customs are the same, the language is local. For example, here in Big Stone Gap, Virginia, most of the kids eat "crumble pie," but that's not what they call it! Word study is just one of the activities that you can do with the Jack Tales. Following is a list of some brief activities to use with four of my students' favorite "Jack" books.

In 1988-89 Anne Newlun was a kindergarten teacher at Norton Elementary School in Norton, VA. She is a graduate of Tusculum College.

READ: Jack and the Beanstalk
Jack and the Wonder Beans by James Still
Jack and the Bean Tree by Gail Haley
Jack and the Fire Dragon by Gail Haley

DISCUSS:

With the first three books, compare and contrast illustrations, events, characters and endings.

ART:

It is easy for students to illustrate the picturesque speech in these Jack Tale books. Here are some examples of such speech which describe the giant--"feet like cornsleds," "hands like hams" and "fingernails to match bucket lids." Jack's mother "sizzled like a red-hot horseshoe in the cooling tub." Students may also design a seed packet for Jack's wonder (magic) beans.

PROBLEM SOLVING:

Encourage students to figure out an alternate ending for each of the stories whereby all characters are winners. First, decide on a version to use. Then make a chart listing each character; then list the needs of each character and ways to achieve his needs. For example, Jack, his mother, the giant and his wife, all need food. Instead of the giant and his wife eating people, they should try to add other foods to their diets.

My kindergarten students responded to this activity using Jack and the Wonder Beans. Here are some of the answers they gave to solve Jack's problems and the giant's problems:

Solutions for Jack	*Solutions for the Giant*
Eat beans on the vine	Eat beans
Go to church and ask for food	Eat animals, not people
Get on welfare	Play outside and be happy
Sold Milky White herself	Have some kids
Trade with the Giant	Share wealth with Jack
Show Jack how to plant	Trust Jack
Be a friend to the giant	

Once students have solved Jack's problem, decide on an ending. They can write the ending and then perform a skit to illustrate it.

ALTERNATE ENDING:

Once upon a time Jack went to sell his cow because she had gone dry. He traded for some magic beans because no one had any money. His mother wasn't too happy, but after talking, Jack and his mother thought something magic might grow if they planted the beans in good soil and watered them regularly. Sure enough, the next day a huge beanstalk had grown to the sky. Jack climbed the stalk and when he knocked on the door, the giant's wife said, "Come in dear, you're just in time for dinner." Jack ate with the giant and his wife who were so happy to have company (especially since the company was a kid!). After dinner the giant got out his gold money. He couldn't count too high, so Jack helped him count it. Since Jack was so efficient, the giant gave him some of the money. Jack said everyone back home was so poor that they had barely any food to eat. So the giant and his wife climbed down the beanstalk with food, money and seeds to plant. The people worked with the giant and his wife and soon their tended gardens grew. They bought farm animals. And for the rest of Jack's life, he and his mother spent their vacations visiting the Giant's home and the Giant and his wife visited Jack and his mother, too. They all lived happily ever after.

CHANTS:

Students love to make up new chants for the giant. Here are a few:

Fee, fie, foe, fum,
I smell the blood of a friendly chum.
Be he happy or be he sad
I'll hug his neck, and he'll be glad.

• • • • • • • • • •

Fee, fie, foe, fum,
I smell the works of a happy kid.
Be he mean or be he good
I'll be his friend as I know I should.

• • • • • • • • • •

Fee, fie, foe, fum,
I smell the blood of an English chum.
Be he alive or be he dead
If he ain't nice, I'll cut off his head.

• • • • • • • • • •

Fee, fie, foe, fum,
I can hear you, but I can't see.
Come out, come out, wherever you are
Stick your head in a jelly jar.

Using Gail Haley's Book

These activities, designed for use with Gale Haley's picture book Jack and the Fire Dragon, can be lots of fun for young students.

ART:

First, I designed Dragonteasers (swords) for protection. I traced these on poster board and then allowed each student to paint and decorate one for himself.

Children are fascinated with dragons. Let them draw a dragon with felt pens on styrofoam meat trays. They can be painted with tempera paints.

Another method of illustration can be done to create Fire Dragaman. First, instruct students to use crayons and color a piece of paper one color (green, blue, red, etc.). Then color with a black crayon over the first color. Finally use a sharp instrument to draw Fire Dragaman.

DISCUSSION AND WRITING:

I encouraged my students to write a story about what kinds of things they would have to do to prove their bravery and truth of heart. What wishes would they make, if the magic ring were in their possession?

Another writing activity is to make a list of what they might find in hell. Some things might be trash, pollution, meanness, shots, heart attacks, hunger, devils, mean dragons.

FURTHER READING:

Odor, Ruth Shannon. Learning about Giants. Chicago: Children's P, 1981.

Ross, Tony. Lazy Jack. Mahwah, NJ: Troll , 1979.

Solutions to Crossword Puzzles

1 C	H	U	2 R	C	H	3 M	E	E	4 T	I	N	5 G
I	■	■	E	■	■	O	■	■	O	■	■	L
6 N	E	7 E	D	■	8 T	U	B	■	A	■	■	A
D	■	L	■	■	■	S	■	■	9 D	E	A	D
E	■	10 A	11 M	■	12 H	E	E	L	S	■	■	■
R	■	13 T	O	E	■	■	■	■	14 T	O	15 W	S
E	■	16 E	L	■	■	17 M	■	18 N	O	■	I	■
19 L	O	■	E	■	■	A	■	■	O	■	T	■
L	■	20 B	■	21 F	I	R	E	P	L	A	C	22 E
A	■	I	■	■	■	E	■	■	■	■	23 H	E
■	■	R	■	24 P	■	■	■	■	25 M	■	■	L
26 O	L	D	H	A	I	R	Y	M	A	N	■	S

Solution to the Ashpet Crossword Puzzle on page162.

1 S	A	I	2 N	T	3 P	E	4 T	E	R	■	5 B
L	■	■	O	■	O	■	O	■	■	■	U
E	■	■	■	6 B	■	■	■	■	■	■	S
D	■	7 B	L	A	C	K	S	8 M	I	T	H
9 G	O	■	■	R	■	■	■	A	■	■	■
E	■	10 P	■	R	■	■	11 D	■	12 T	■	■
13 H	E	A	V	E	N	■	E	■	H	■	14 B
A	■	■	■	D	■	■	V	■	R	■	E
15 M	A	■	■	■	■	16 W	I	F	E	■	G
M	■	17 O	N	C	E	■	L	■	E	■	G
E	■	■	■	■	■	■	■	18 O	■	■	A
19 R	O	C	K	I	N	G	C	H	A	I	R

Solution to the Wicked John Crossword Puzzle on page 163.

LANGUAGE GAMES
AND
ACTIVITIES

WHEEL OF FANTASY

by Rebecca Woodrum

The object of this game is to help students recognize the meanings of colloquial language through context clues from The Jack Tales by Richard Chase. Students guess consonant letters to earn points for their team. They may guess vowels, but do not receive points for them.

Make a circle covered with freezer paper, waxed side out. Divide the circle into twelve sections, numbering points in each section. Cut a point counter from heavy cardboard and attach to wheel with a large rivet. Use chalkboard to draw in blanks representing letters. Spin the counter to assign points for each correct answer.

CLUE: Jack is standing on earth that has never been plowed.
_________ (Answer: newground)

CLUE: Jack has eaten too much. (2 words)
_____ _________ (Answer: plumb foundered)

CLUE: Jack got mad at the giant. (3 words)
______ ___ _______ (Answer: raised his hackles

CLUE: Jack visited a young lady. (2 words)
____ ________ (Answer: went courting)

CLUE: Jack's answer to "How are you doing?" (3 words)
_____ ____ ______ (Answer: "About like common.")

CLUE: A piece of bread baked in the coals of a fireplace (2 words)
___ ____ (Answer: ash cake)

CLUE: What the witch cats said to Jack while he was cooking dinner. (2 words)
___ ____ (Answer: sop doll)

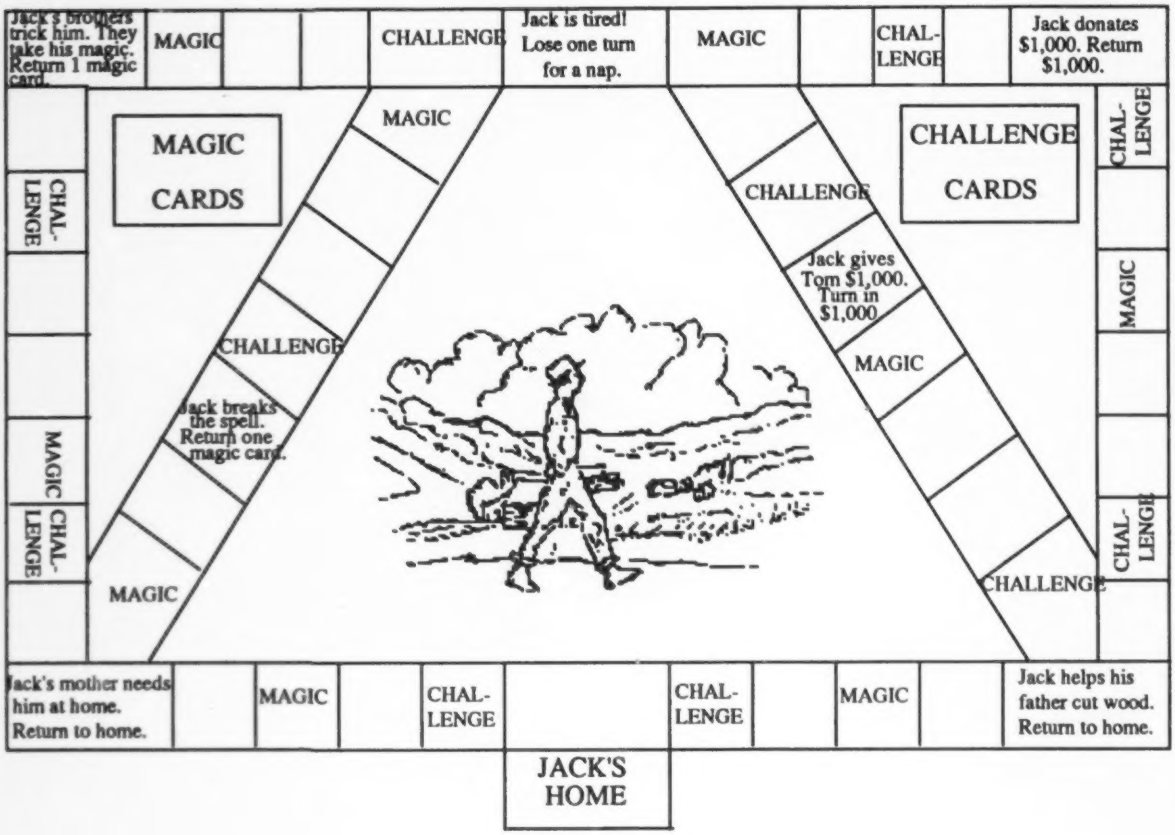
CLUE: Jack visited his uncle several miles away. (3 words)
_____ _____ ________ (Answer: right smart distance)

CLUE: A large valley situated between two large mountains
______ (Answer: hollow)

CLUE: A small depression in the side of the mountain
____ (Answer: swag)

JACK'S ADVENTURES

by Merri Hess


Jack's brothers trick him. They take his magic. Return 1 magic card.
MAGIC
CHALLENGE
Jack is tired! Lose one turn for a nap.
MAGIC
CHAL-LENGE
Jack donates $1,000. Return $1,000.
MAGIC CARDS
MAGIC
CHALLENGE
CHALLENGE CARDS
CHAL-LENGE
CHAL-LENGE
Jack gives Tom $1,000. Turn in $1,000.
MAGIC
MAGIC
CHALLENGE
MAGIC
Jack breaks the spell. Return one magic card.
CHAL-LENGE
CHAL-LENGE
CHALLENGE
MAGIC
Jack's mother needs him at home. Return to home.
MAGIC
CHAL-LENGE
CHAL-LENGE
MAGIC
Jack helps his father cut wood. Return to home.
JACK'S HOME

GAME DIRECTIONS

****Materials needed***: Game board, markers, die, magic cards, challenge cards, play money and egg timer.

To Win the Game: A player must meet at least three challenges, have at least $5,000 and return home.

To begin: All players begin at Jack's home. High roll of die determines order of turns. Players may take any path and go in any direction during any one turn.

To Play: Player rolls the die and moves number of spaces indicated.

Challenge Cards: When a player lands on a challenge space, a challenge card is drawn. The timer is turned over and the player must begin telling a story of how Jack meets the challenge before time runs out. If successful, the player is paid the amount on the card. If unsuccessful, the player misses his next turn. No magic may be used unless a player has a magic card.

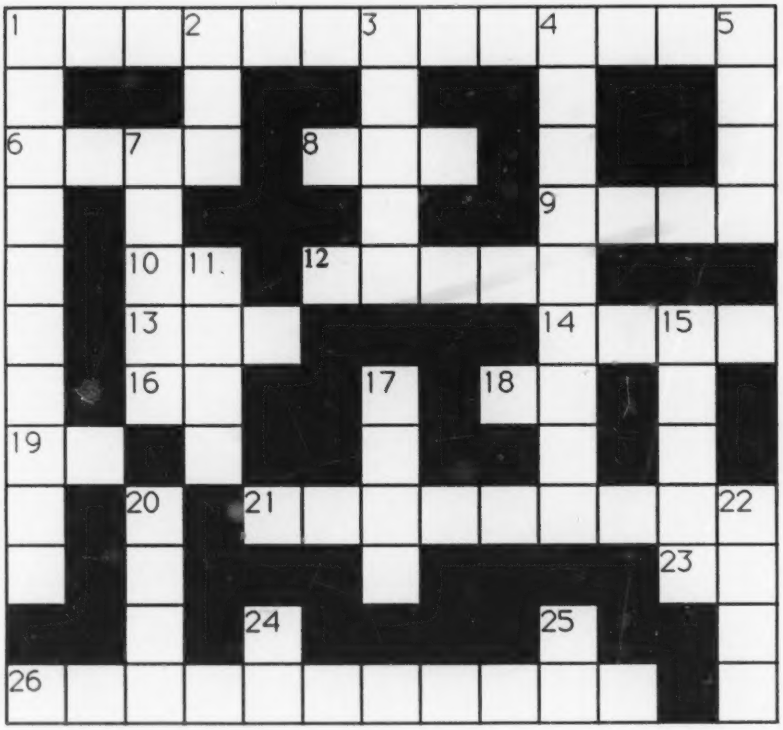
Magic Cards: Player may draw a magic card when his turn ends on a magic space. A magic card may be held until it is used to meet a challenge. After use, the card is returned to the bottom of the Magic Card pile.

Direction Space: If a turn ends on a direction space, player must do what space says. If the player has no money or magic card, there is no penalty.

*Teacher needs to make Magic and Challenge Cards. These are based on The Jack Tales and include the magic Jack receives and the challenges he meets. **Sample Magic Card**: "You have a magic club that will knock down anyone when you say, 'Playaway, Club, Playaway.'" **Sample Challenge Card**: "You must get rid of the one-eyed giant to clear newground. If you can do it, the king will pay you $1,000."

ASHPET CROSSWORD PUZZLE

by Frances Auville



Across

1. Counterpart of the King's Ball
6. To want
8. What they hid Ashpet under
9. State of Ashpet's real family
12. Trimmed to make slipper fit
13. Trimmed to make slipper fit
14. Way to move-boats
16. Life led by daughters (abbrev.)
18. Reply to the witch's request for her hair to be combed by daughters
19. The King's son looked high and ___
21. Where Ashpet slept
23. Pronoun for King's son
26. Captured Ashpet in the river

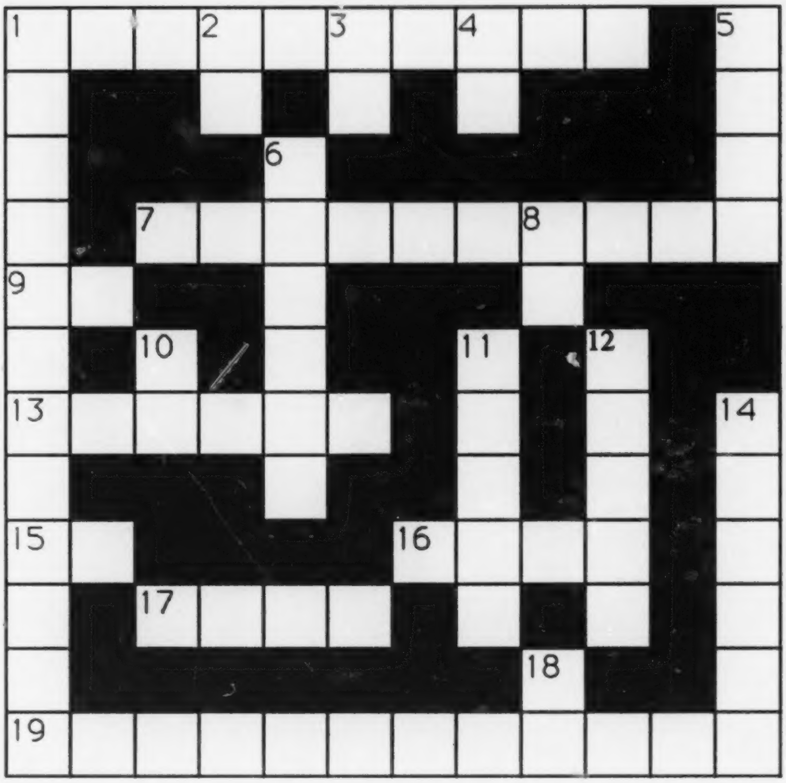
Down

1. Similar story
2. Color of Ashpet's dress and slippers
3. Animal that became a mare
4. What Ashpet carried fire in
5. How Ashpet felt when she was rescued
7. To fill with happiness
11. The soft spot on Old Hairy Man
15. Counterpart of Fairy Godmother
17. Counterpart of horses and carriage
20. Helped the King's son find Ashpet
22. What might have been in the river
24. Appalachian word for father
25. Appalachian word for mother

Turn to page 159 for the solution to Ashpet Crossword Puzzle.

WICKED JOHN AND THE DEVIL CROSSWORD PUZZLE

By Frances Auville



Across

1. Walked the earth to find decent folk
7. John's occupation
9. John had to ___ to hell
13. Turned John away
15. Appalachian for mother
16. Caused the devils to come for John
17. Number of times Saint Peter walked the earth each year
19. Trapped the first devil

Down

1. Trapped the second devil
2. What St. Peter said to John at the Pearly Gates
3. Appalachian for poor
4. Not a tale ___ tell little children
5. Trapped the old devil
6. What the devils did to hell's door when they saw John approaching
8. Appalachian for mother
10. Appalachian for father
11. Outwitted by John
12. Number of wishes St. Peter gave to John
14. St. Peter's disguise
18. Cry of pain

Turn to page 159 for the solution to Wicked John and the Devil Crossword Puzzle.

WHITEBEAR WHITTINGTON CROSSWORD PUZZLE

by Frances Auville

■	1	2		3		4		5		6
■	7		■		■		■		■	
■	8	■	■	9			■	■	■	
■		■	■		■	■	■	10	■	
11			■		■	12				
■		■	13	■	■	■	■		■	
14					■	15	■		■	
■		■		■	■		■		■	
■		■		■	16			■	■	
■	■	■	■	■	■		■	■	■	
17						■	18			

Across

1. Desired by youngest daughter from father's trip to town
7. Laugh of derision
8. Important pronoun
9. Color of speck on bird's feather
11. Object Whittington used in comparison of wives
12. Spots on Whittington's shirt
14. Mountains roamed by the girl
16. Age of the spinning woman
17. Kind of nut given the girl
18. What the woman gave the girl to use when in trouble

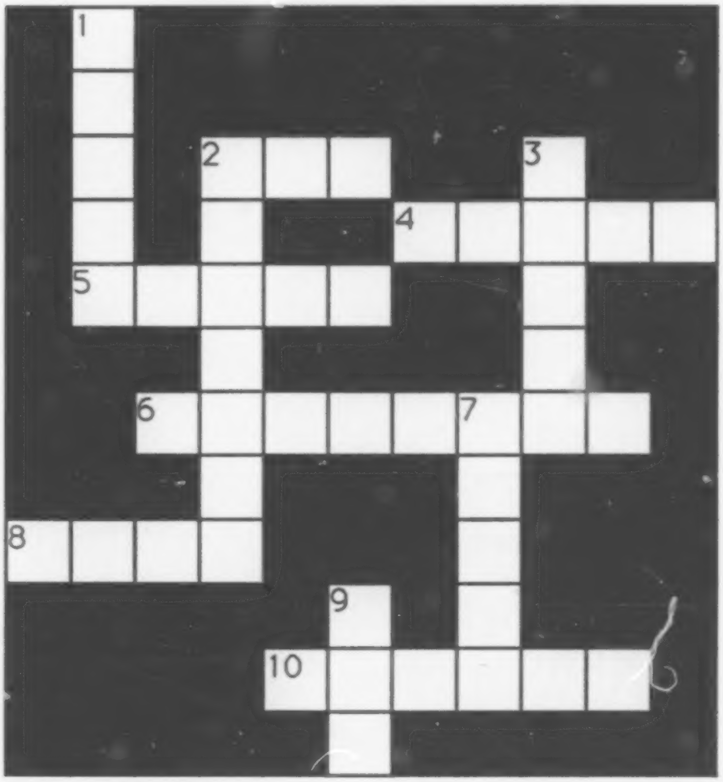
Down

1. Animal that helped the girl find Whittington
2. Laugh of derision
3. Number of daughters
4. Color of spots on shirt
5. This tale is ___ sad
6. Desired by two older daughters
10. Sacrifice intended for Whittington
13. Bewitched animal
15. Color of the nuts

Turn to page 133 for the solution to Whitebear Whittington Crossword Puzzle.

JACK AND THE NEWGROUND CROSSWORD PUZZLE

By Merri Hess


1
2
3
4
5
6
7
8
9
10

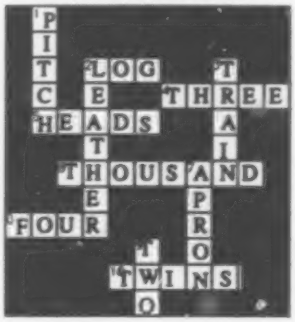
Across

2. Jack hid in a ___ when the twin giants came.
4. The twins had ___ heads each.
5. The giants had different numbers of ___.
6. The King paid Jack one ___ dollars for each giant's head.
8. The old Daddy giant had ___ heads.
10. The two giants that came to the newground together were ___.

Down

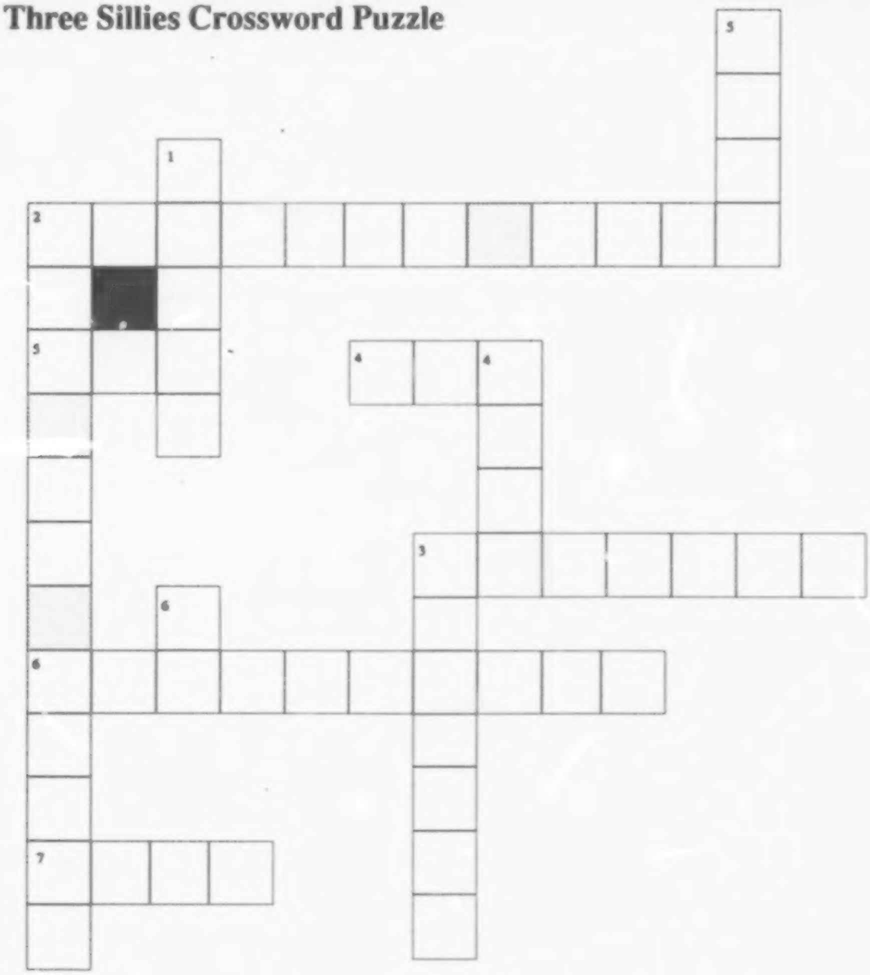
1. Jack pretended he could ___ a crowbar all the way to Virginia.
2. Jack put food in a ___ apron.
3. Jack didn't kill the Daddy giant; he put him on a ___.
7. Jack split the ___ and sewed it back up, tricking the giant into thinking he'd cut himself open.
9. The oldest giant boy had ___ heads.

Solution to Jack and the Newground Crossword Puzzle


PITCH
LOG
LEATHER
TRAIN
THREE
HEADS
THOUSAND
APRON
FOUR
TWO
TWINS

Jack and the Three Sillies Crossword Puzzle

by Ann Fulcher



Across

2. What the old man wanted to use to put the moon in place.
3. What the goose did to Jack.
4. The animal which Jack had
5. Jack's brother
6. The amount paid to put the neckline in the shirt.
7. What the man used to drive his dog.

Down

1. Collequial expression
2. What the woman hollered to the man in the field.
3. The amount the woman paid to show the couple how to plow with a mule.
4. One of Jack's brothers
5. Who the tale was about
6. Means you.

In 1988-89 Ann Fulcher was a seventh-grade language arts teacher at Hardin Reynolds Memorial School in Critz, VA. She earned her MS degree from Radford University.

Turn to page 148 for the solution to Jack and the Three Sillies Crossword Puzzle.

Activities for Three Tales

by Frances Auville

Here are some activities to use with three Jack tales: "Ashpet," "Wicked John and the Devil," and "Whitebear Whittington."

"Ashpet"

Creative Writing: Write a skit about the mother and two daughters in the Old Hairy Man's cave. Keep in mind their treatment of Ashpet. Or write the story in poem form. *Starter:* Old Hairy Man says, "This cave needs a good cleaning."

Action Card for Groups: Skits--The setting is Old Hairy Man's Cave. The characters are Old Hairy Man, the mother, and two daughters. The situation is life in the cave as depicted in the skits. Students will perform skits for the class.

Action Card for Groups: Jump Rope Chants--Four or five students per group will meet in groups and make up chants based on "Ashpet" that will be suitable for jump rope activities. (See page 46 for students' chants.)

In 1988-89 Frances Auville taught fourth through sixth grade at Memorial Elementary School in Bluefield, WV. She earned an MA in English from Marshall University.

"Wicked John and the Devil"

Creative Writing: Write a tall tale or poem about Wicked John's hell. *Starter:* Wicked John took the hot coal and set off down the road.

Action Card for Groups: Skits--The setting is Wicked John's hell. The characters are John and two little devils. The situation is that the two devils are visiting John in hell. He is giving them the grand tour and showing items he has in hell. The items should be related to the original story.

Action Card for Groups: Cheers--Four to six students make up cheers related to the story and perform them for the class.

"Whitebear Whittington"

Creative Writing: Write an episode in story or poem form that tells how the spell in "Whitebear Whittington" was broken. *Starter:* Whitebear Whittington was still under the witch's spell when he started up Piney Mountain.

Action Card for Groups: Five or six students meet in groups and make up chants related to the story and perform them for the class.

"LAW ME! CAN YOU FIGGUR THESE OUT??"

by Ann Fulcher

Students: You are to look through the story "Jack and the Three Sillies" and find out how each of the following words and phrases is used in the story.

EXAMPLES OF APPALACHIAN LANGUAGE IN "JACK AND THE THREE SILLIES"

1. reckon
2. out - doin'
3. a-courtin'
4. 'am
5. marryin'
6. figgured
7. tote
8. let me see can I recollect
9. fin 'lly
10. said one time
11. ye
12. anyhow
13. 'till
14. directly
15. actin'
16. balkin'
17. runnin'
18. drivin'
19. hevin'
20. hit's
21. carryin'

STUDENTS WRITE JACK TALES

Introduction by Merri Hess

Ballard's fourth grade spent several weeks studying Appalachian folktales during the 1988-89 school year. Jack tales, which were used for the basis of this study, are stories that developed from German oral folktales and have been handed down over the years in the Appalachian mountain area through storytelling by family and friends, in classrooms and at storytelling festivals.

Many Jack tales have now been written down to preserve this part of our heritage and culture. Our class read and studied Richard Chase's Jack Tales and Grandfather Tales. The pattern in these tales concerns a boy named Jack who leaves home and has various adventures, meets challenges and then returns home successful and happy. At times Jack uses magic to accomplish his task, but often he uses cleverness.

Students first listened to these tales being read or told. Then each student chose a tale and told it to the class. Patterns of plot, setting, characters, language and dialogue were identified by the students. As a final activity, students wrote their own Jack tales, and we collected these original tales in a booklet which was photocopied. The tales are reprinted below:

Jack's Adventure with the Witch

by Jessica Perrine

At the 1989 Fantasy Fair Jessica's story tied for first place in the short fiction category.

One day Jack and his two brothers were going out to find them a wife. Well, Jack decided to go south and his two brothers went north.

Now a day later Jack's two brothers, Will and Tom, found them two young, beautiful girls and got married. See Jack hadn't found him a wife yet! But that day Jack met an old witch. She said that Jack was a-looking for himself a wife. And he asked how she knew he was a-looking for himself a girl. Then she said that she knew where he could find himself a girl.

"Where?" said Jack, getting all excited.

"Wait a second!" said the witch. "First you've got to get me a husband."

So Jack went down to the road and saw an old man standing there. Jack ran over and said, "How would you like a wife?"

The old man said, "Sure, take me to her." So Jack took the old man to the witch.

"Now," said the witch, "you have to find us a preacher."

So that night Jack went a-searching for a preacher. Well, he found a church and went inside. Well, that preacher was a-preaching! And Jack didn't want to interrupt the preacher's sermon, so he sat down and heard the sermon. After it was over, he asked him if he would like to marry a couple. The preacher said sure. So off they went to the old witch's house. When they got there, the preacher married the couple.

Then Jack said, "Well, can I have my girl now?"

"Not yet!" said the witch, "because first you must bring me a chicken nugget."

So Jack went a-looking for a piece of gold, but he didn't find one piece, not one. So Jack was heading to tell the witch the news when he saw a man carrying a sack. Jack asked the man if he knew where he could find him some gold. The man said that Jack was in luck, that he had some gold in his sack. Jack asked him if he would give him a piece about the size of a chicken nugget. The man said he would have to give him something. So Jack gave him his best pocket knife, and the man took it. He gave Jack the piece of gold about the size of a chicken nugget.

Jack brought the piece of gold to the witch and as soon as the witch touched the gold, a beautiful princess appeared right beside her! So Jack married the princess and became prince of the land. The princess was named Jessica.

And you know what? Jack's father and two brothers went a-looking for Jack, but never found him! So his father asked Will and Tom if they knew which way he went. They said he went south. Now they were a-looking for him when they met an old witch and asked her if she knew where Jack went. She said he married a princess and was prince of the land. And, boy, were Jack's two brothers mad!

Jack and the Three Spiders

by Tiffany Humphreys

Once upon a time old Jack was back at home and he heard about a King who had three giant spiders up on his mountain behind his home. Old Jack got to studying and thought he had better go see if he could get rid of those spiders.

Old Jack went away from home to go to the King's house. The King told him, "Every man that's went up there has got eaten by those three spiders, so you had better stay down here."

"No," said Jack. "I came up here to kill them so I'm a-going on up there."

The King told him that if he'd start banging around that one of them there spiders would come. And for each spider leg that Jack brought back, the King would reward him with a thousand dollars. Jack thought about the girl back home that he wanted to marry and in order to have the wedding he had to bring back $24,000.

So Old Jack got ready to go up to the mountain. When he got up there, he didn't see anything. So he done what the King told him. He went over where a log was and jumped on it three times.

Well, after a little while there came that spider. Jack jumped up into a tree and there came the spider. It was getting closer. Jack just so happened to remember that he had some glue in his pocket, so he poured some of it out.

The spider came up there and saw Jack and said, "What are you doing up there?"

"Oh, nothing," said Jack.

"Then let me up there then."

"Come on up," said Jack. The spider climbed up and got stuck in the glue. Then Jack cut his legs off.

Jack banged three times again and there came another spider. Jack jumped up in the tree. Then that spider got stuck in the glue. Jack cut his legs off.

Then he banged three times again and there came another spider. Jack climbed up in the tree and that spider followed him and got stuck in the glue. Jack cut his legs off. Then he got down and went back to the King's house.

Well, the King gave Jack $1,000 for every single leg. In all he had $24,000. He went home and told his Mama and Papa what he'd done. Then he went to his girl's house and they got ready for their wedding. They got married in front of the King's house. And the last time I was up there Jack and his wife were doing pretty good.

Jack and the King

by Kim Broyles

Jack was leaving home to go see if he could earn some money. He told his mother to fix him something to eat so he could take it with him. Then Jack left and was on his way. He walked for miles and miles. Finally, he came to this house and stopped.

He walked up on the porch and knocked on the door. A man opened the door and said, "Hello, what can I do for you?"

"Well," said Jack, "I am looking for a job."

"Can you cut down trees?"

"Why, yes. That's all I do back home," said Jack.

"I'm the king of this country, and I decide who gets a job. Humm, all right, you're hired. Now come on in and get some dinner."

"Thank you," said Jack, and he entered the house.

"We're having brown beans for dinner," said the king.

So they both sat down and ate their dinner, and then Jack went off to work. Jack cut all the trees except for five. He went back to the king's house and got a thousand dollars for doing all that work. The king told him he could cut the rest down the next day. Jack went to bed very tired.

The next morning he got up and ate breakfast. Then he left to finish cutting down the five trees which were left. When he returned, the king had dinner ready for him, and they ate. Then the king gave him his pay—it was two thousand dollars.

Jack said, "Nice to meet you. Good-bye." And he left the king's house, and he journeyed back home.

Jack's Possum

by Michael Cody

Once upon a time Jack had a possum, and it followed him everywhere. They had a revival so Jack put his possum in a room. There was a hole in the wall and the possum escaped. The possum followed Jack to church. The possum climbed up the rafters. When the preacher was preaching he said, "My God, what a rat!"

Jack's Town

by Brandi Bragg

One day when Jack was ten years old, he told his mother that he was going to the store. So his mother asked him to get two eggs and some cow's milk.

Well, when Jack got to the store, there was no store where it ought to have been. What is more, there were no buildings or houses in the whole town! Jack ran home and told his mother. His mother whipped him and went on the errand herself.

When she got to town, everything was there, the store, the buildings, the houses and the people. She bought her two eggs and the cow's milk and returned home. Shortly, she realized that she needed some flour, too. She told Jack to go to the store and get some for her. The same thing happened when he went to where the store was supposed to be! So he ran home and told his mother.

She whipped him again. And she walked to town to get the flour herself. When she got home, she told Jack she needed some sugar. This time Jack said, "Mother, I want you to come with me."

"What a silly boy! I will come with you, Jack," she said.

So she followed Jack to town. She saw the town, but Jack saw nothing, because he was looking at the other side of town!

Jack Does What He's Told

by Stacy Staples

One day Jack was riding a donkey. He saw a beautiful girl by a well and asked her for a drink of water. She said, "Sure, but he who drinks it will go to the next test."

Jack didn't understand what was going on. So he went home and told his brothers. They went, but didn't find the girl.

Jack went out the next day. Another girl was by the well. She asked him if he wanted a rose. He said, "Yes."

The girl replied, "He who sniffs the rose will go on to the next test."

He didn't understand it. He went home and told his brothers what had happened. So his brothers set out to find her, but they couldn't. So they went home.

Jack set out again. He saw the two girls by the road, and they asked him, "Why didn't you smell and drink the things we gave you? Now go home and do it?"

So Jack went home and did as they told him. And immediately a beautiful girl appeared in front of him. And they got married.

Jack and the Princess

by Tonya Hodges

Once upon a time there was a princess who had three eyes. She was sad even though she had three swords, three diamonds, three knives, and three crystals, because she was blind. One day the king said, "Whoever makes my daughter well, he may be rewarded will billions of jewels."

And so three magicians came with magic and three doctors came with their potions, but none could heal her. But Jack was walking along with a magic stick that a witch had given him. And he knew what was wrong with the princess. He was going to try to make her well, so he went to the palace. The guards said, "Boy, you're very, very, very crazy."

Jack said, "I declare, I was going to try to cure the Princess."

The guards said, "Well, go on if you want to be a fool."

So he went to the Princess and touched her head, and she was cured. Jack and the Princess got married and as far as I know they're doing well.

And the last time I was up there Jack and his wife were doing pretty good.

The Magic Knife

by Eric Erskine

One day a little boy named Jack decided to go off into the world. Well, he was gettin' tired from walking, so he stopped at the river. When he looked down into the river, he saw a face. It was the face of a witch, but a nice one. He was a-lookin' and that witch came out of the river. She asked Jack if she could have some of his sweet tart. "Well," Jack said, "yes, she could." And that witch gave him a black knife and walked off.

Jack walked a little further and came to a house. He walked into the house. It was starting to rain, so Jack stayed there. About midnight he heard something. He walked upstairs, and a man came running down with a butcher knife. Jack's knife stabbed the man. And Jack was so scared that he ran home and never went back there again.

Jack and the Giant

by Rebekah Long

One day my friend Jack went for a walk. He saw this big giant. The giant's name was Mean Jean. The giant saw Jack. Jack ran and ran, but that giant caught him.

The giant took Jack back to his cave with him. Jack had to think of something to do. So he decided to pull out his knife. But the giant took it away from him and laughed as hard as he could.

Jack decided to hit that giant right between his eyes with a stone. He got a stone and did it. Then Jack laughed. That giant got mad as a hornet. He told Jack if he didn't stop laughing that he would kill him.

Jack was scared. Jack turned around and got a sword that was hanging behind him. He cut that giant's head right off.

Then Jack went home and lived happily ever after. I guess he's still there.

The Magic Ruby

by Wendy Trotter

In 1988-89 Wendy was a fourth-grade student at East Side Elementary in Elizabethton, TN, and her media arts teacher was Anne Kitchens.

The war had just ended. Everybody was welcoming the brave Gifford men home. Young Jackfoot Gaffe was coming home. He had just sat down to a nice warm pancake when a rude knock came from the door. Jackfoot jumped to his feet and ran to the door as fast as he could. He was steaming mad when he came to the door. It was fat old Hubert. He was huffing and blowing. Finally he said, "The dam is going to break!"

Now Jackfoot did not like to leave his supper, but he knew that if the dam broke, the town would flood and no one would survive.

As quick as he could, he got his coat on. He ran outside. When he got to the dam, everybody was trying to get the lever open to let the water out. He was about to help when he saw something red. He walked toward it and looked down. It was a beautiful ruby! He quickly picked it up and slipped it into his pocket and turned back to help the others. But nobody was there!

He began to run as fast as he could toward his home. He found that young Tan was trying to get into his house. Suddenly Tan yelled. He had been picked up by Jackfoot, who demanded, "What are you doing?"

The shivering Tan was speechless for a minute. "I was just trying to see what you were doing," he finally said.

Setting Tan gently down, Jackfoot made him promise not to tell anyone about the ruby he had found. Tan quickly promised and ran home. When Tan got home, he told his father about the strange happenings and also about the ruby. He made his father promise not to tell anyone else.

One day, some time later, a strange man came to Gifford asking for Jackfoot Gaffe. When Jackfoot got the word about the stranger, he came running to the bar. He found the stranger and demanded to know what he wanted. The stranger said he only wanted to come to his house to talk to Jackfoot about something important. They went to the house. After they arrived, Jackfoot offered him a cup of coffee and asked him to state his business.

The stranger told Jackfoot about a jewel and asked him if he had found it. Angrily, Jackfoot asked, "How did you find out about the ruby? What's it to you?"

The stranger brushed off Jackfoot's angry words and went on to tell him of the danger of owning the jewel. If Jackfoot held on to it too long, it would eventually kill him. As soon as he heard this, Jackfoot wanted to destroy the ruby, so the stranger said, "Let's set out in the morning."

They started their journey at sunrise the next day. It would be a short hike of about fifteen miles to the place where they would throw the jewel into the burning lake called the Fire of the Dead. As they traveled, Jackfoot constantly complained about his aching legs, even though the hike was not hard. When they got to the Fire of the Dead, Jackfoot was so weary, he could not throw the ruby in the buring lake, so the stranger took it from him and heaved it far into the burning surface.

To this day in Gifford, they tell a story about Jackfoot and the stranger and their journey to the Fire of the Dead. They say that on a clear night, you can see the red of the ruby under the surface of the burning lake.

How the Cricket Got its Churp

by Drew Echols

In 1988-89 Drew was a student at Lula Elementary in Lula, GA, and Sarah Harris was his teacher.

Once in the cotton fields of Georgia an old man named Chuck picked cotton six days a week. He had five gold teeth. One day Chuck hired two brothers to help him pick his cotton, because he had six fields to finish that day. Farmer Chuck was pleased with the two brothers' hard work.

The next day Farmer Chuck told the two brothers, whose names were Joe and Jim, that he was going into town. After the old man was gone, the brothers plotted to kill him for his five gold teeth.

When Farmer Chuck returned, he began to do his chores. Suddenly, a little cricket said, "Chuck, Chuck." Farmer Chuck stopped and said, "What?" But he didn't see anyone.

The next day the cricket said, "Chuck, Chuck, the two brothers are plotting to kill you." But no one was close enough to hear the cricket, so he hopped to the cotton field where Farmer Chuck was working and said it again. "Chuck, Chuck, the two brothers are plotting to kill you." This time Farmer Chuck heard the cricket, but he didn't believe what he heard.

That same evening when Farmer Chuck went to bed, the two brothers got a hatchet to kill the old man. But the cricket jumped through the window and turned into a snake and tripped Joe and Jim. All the commotion woke up Chuck, and he saw the two men with the hatchet, but he thought they were trying to kill the snake.

The next morning Joe and Jim woke up before Farmer Chuck did, so they put "raz-a-taz" poison in Chuck's coffee. But the cricket who was sitting on the window sill saw them. This time the cricket turned into a rabbit and knocked the coffee off the table just as Chuck was walking into the kitchen, and the rabbit jumped out the window.

The evening came quickly, and Chuck went into his house. At 7:30 p.m. he heard a loud noise outside, so he went to see what it was. To Chuck's surprise, he saw the ghost of his dead wife who said, "Beware. Danger is near." Then the ghost disappeared. And all Chuck heard was a shutter banging against the house.

Chuck stayed up late worrying about what the ghost had said. Jim got his pocket knife and walked down the dark hall in the house. Chuck heard the floor creak, and so he got up. He opened the door and looked down the hall toward the kitchen. Jim sneaked up behind him and got Chuck right in the back. To this day, you can still hear the cricket saying, "Chuck, Chuck."

A Jack Tale Bibliography

by Grace Edwards

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APPENDIX

Members of the Institute 178-82

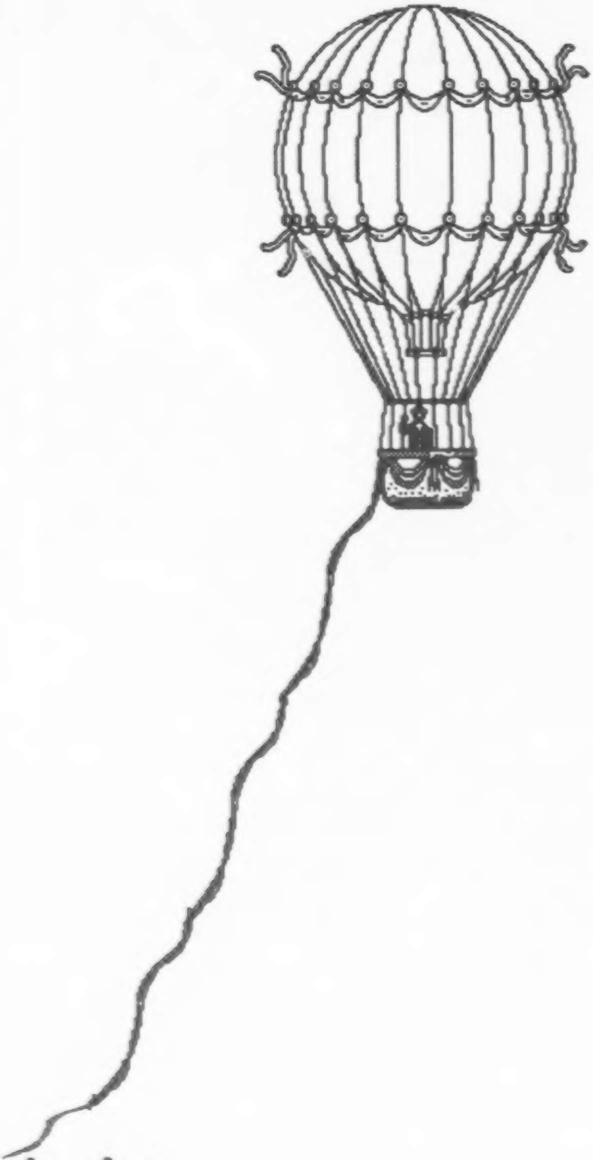
- Participants 178
- Primary Staff 180
- Consultants 180
- Mentors 181
- Group Photograph 182

Fantasy Fair 183-90

- Explanation 183
- Photographs 184
- Winners of the Written Competition 186
- Winners of the Oral Competition 187
- Winners of the Visual Competition 188

Bibliographies of Fantasy Titles 189-99

- Books 189
- Articles 193
- Reference Materials 198



"I feel fortunate to have been a part of this institute. From the beginning the staff treated us royally. The interaction among staff members and teachers was a positive experience that I'll never forget.

In terms of growth, I have learned more in the past three weeks than in any other three-week period in my life! I can truly say that this institute has given me new heights to reach, and I will be a disciple of fantasy literature being taught and enjoyed in classrooms everywhere." *Participant*

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Frances C. Auville
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Bluefield, WV

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Lenoir City, TN

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Central Elementary
Bristol, TN

Donald R. Bowles
Grades 5-7
Duffield-Pattonsville Elementary
Duffield, VA

Teresa Brickey
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Eaton Elementary
Lenoir City, TN

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Johnson City, TN

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Laurel Bloomery, TN

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Crossroads Elementary
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Grade 3
Ballard Elementary
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Mary Stephanie Hively
Grade 2
Belvil Elementary
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Donna J. Jordan
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Jefferson City, TN

Anne Banks Kitchens
Librarian: K-5
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Elizabethton, TN

Emma Laura "Bunny" Lacy
Grade 3
Crossroads Elementary
Whitwell, TN

Pamela Anne Lewis
Grade 2
Happy Valley Elementary
Johnson City, TN

Mary Nell McIntyre
Grade 4
Henry Johnson Elementary
Johnson City, TN

Schary Cade Miller
Grade 6
Doe Elementary
Mountain City, TN

Joyce S. Moore
Media Specialist: 6-8
Tanglewood Middle School
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Norton Elementary
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Librarian: 7-9
Boiling Springs Junior High
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First row: Robert McDonald, Sarah Davis, Anne Kitchens, Mary Lou Grindstaff, Judy Sutton, Sandra Inman, Sheila Oliver, Anne Lewis, Mary Sue Steffey, Marlene Douglass, Betsy Buckles;

Second row: Ann Fulcher, Jeffrey Gold, Roberta Herrin, Frances Auville, Nancye Garland, Katheryn Snodgrass, Birdie Stewart, Rebecca Wolfe, Melanie Bowen, Mary Nell McIntyre, Judy Christian, Connie Rose, Ruth Davis, Joyce Moore;

Third row: Joyce Peters, Anne Newlun, Mrs. Harris, Sarah Harris, Schary Miller, Wilma Kate Greene, Rebecca Woodrum, Eleanor Haton, Jean Rauton, Emma Laura Lacy, Sydney Grimes, Donna Jordan;

Fourth row: Isabel Stanley, Merri Hess, Nancy Grubb, Doris Curd, Stephanie Hively, Becky Bridges, Kathryn Bledsoe, Ruth Cardwell, Teresa Brickey;

Fifth row: Donald Bowles, Norma George, Bobbye Wright, Sandra Creech, Geneva White.

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The Fantasy Fair

On May 4, 1989, institute participants and their students assembled at East Tennessee State University for the Fantasy Fair—a celebration of fantasy literature. It included a showcase of teachers' and students' work, a visit from the award-winning author and illustrator Gail Haley, and a sidewalk fair.

To showcase the classroom efforts of teachers and students, each teacher was assigned space in the D. P. Culp Center ballroom where she displayed the creative work of her pupils: Joyce Peters' dragons, Ann Fulcher's barnyard model of "Charlotte's Babies," Sheila Oliver's "Rat-N-Molenopoly" board game, Wilma Greene's posters, Marlene Douglass' Sea Egg display, Melanie Bowen's dolls and Borrowers' house—it's impossible to name them all.

Also on this day, the children competed for awards in recitation, oral interpretation, dramatization, composition (poetry, songs, plays, short stories), art projects, etc. In their creative displays, in their performances, and in their enthusiasm, more than two hundred elementary school students validated a major premise of the institute: that reading fantasy literature will increase creativity.

For teachers and students, a highlight of the day was a visit from Gail Haley, author and illustrator of numerous fantasy books. While the children were entertained with songs and stories by Gwen Giles and the Storyweavers, Ms. Haley delivered a scholarly lecture and slide presentation on the mythological significance of the mermaid. During the picnic lunch and sidewalk fair, she mingled with students, giving them personal attention; in the afternoon she spent several hours autographing her books. Some of the popular titles purchased by Gail Haley's fans were Jack and the Fire Dragon, Jack and the Bean Tree, and The Green Man.

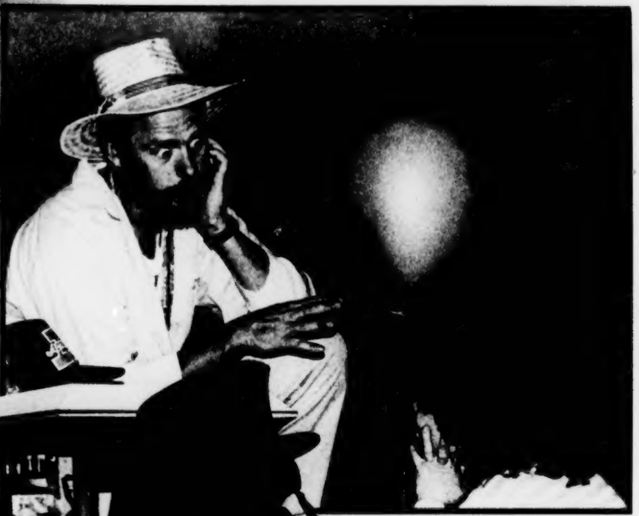
At the end of the day, teachers began to take a head-count of their students before departing. While waiting for the bus to arrive, a tired group of students sat on the floor outside the ballroom. They were talking quietly among themselves, admiring each other's ribbons and the different designs painted on cheeks and foreheads.

"I hope we can come again next year," said one boy. "This was the most fun I've ever had!"

Such is the stuff that creates believers and readers!

Hurrah! A Fantasy Fair

Blue skies and sunshine blessed the outdoor Fantasy Fair activities on May 4, 1989. At twelve noon, the ETSU amphitheater was transformed into a carnival atmosphere--a sidewalk fair with balloons, clowns, face painting, and a popcorn man in top hat, whose 1890's popping maching dispensed mounds of hot, buttery popcorn throughout the afternoon. Characters straight from the pages of fantasy literature greeted and entertained the children: the Queen of Hearts, the Big Bad Wolf, Red Riding Hood, Wilbur and Charlotte.



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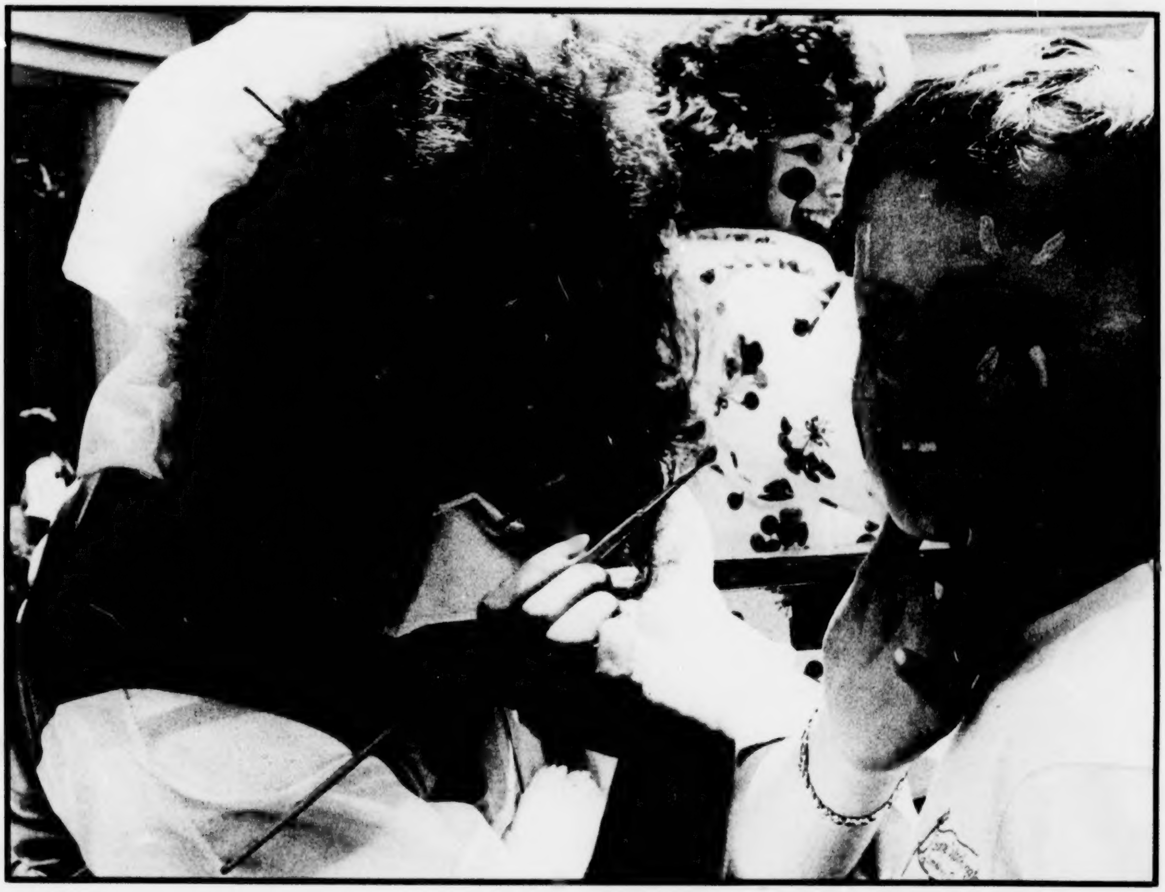

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1989 WINNERS OF THE WRITTEN COMPETITION

GRAND PRIZE WINNER

Joshua Brockwell
East Side Elementary School
Elizabethton, TN

POETRY

Grades 3 & 4

First: Joshua Brockwell
East Side Elementary
Elizabethton,TN
Second: Meggie Mills
East Side Elementary
Elizabethton, TN
Third: Eric Nation
Lula Elementary, Lula, GA

Grades 5 & 6

First: Danielle Rainey
OMEGA Program
Bristol Tennessee Schools
Second: Blake Burris
Colonial Heights Middle School
Kingsport, TN
Third: Mandy Smith
Lula Elementary, Lula, GA

PLAYS

First: Meggie Mills and Amanda Alexander
East Side Elementary, Elizabethton,TN
Second: Drew Echols, Jason Estep, Jason Robinson,
Carrie Frankenberg and Damon Nix
Lula Elementary, Lula, GA
Third: Laura Bradford, Leanne Hamer, Laura Fleming,
Adam Kilgore, Nathan McDavid and Becky Carr
Lincoln Elementary, Kingsport, TN

SPECIAL CATEGORY

First: "The Hobbit Hole Cafe"
Jeff Pierce
OMEGA Program, Bristol Tennessee Schools

SHORT FICTION

Grades 2 & 3

First: John Tester
East Side Elementary, Elizabethton, TN
Second: LeAnna Hamer
Lincoln Elementary, Kingsport, TN
Third: Adam Kilgore
Lincoln Elementary, Kingsport, TN

Grades 4 & 5

First: Drew Echols, Lula Elementary, Lula, GA and
Jessica Perrine, Ballard Elementary, Ballard, WV
Second: Whisper Smith
Third: Tiffany Saxon

Grades 11 & 12

(All winners are from Rebecca Woodrum's class at Covington High School, Covington, VA)

First: Tammy Mills
Second: Melanie Richmond
Third: Melanie Gibson

ILLUSTRATED BOOK REVIEWS

(All winners are from Stephanie Hively's second-grade class at Belvil Elementary, St. Albans, WV)

First: Sara
Second: Ryan, Mitzi, and Whitney
Third: Tony Allowatt

Judges for the written competition were Ronald Giles, Isabel B. Stanley, Robert L. McDonald, R. Chesla Sharp, Helen Hollingsworth and Martha Crowe.

1989 WINNERS OF THE ORAL COMPETITION

GRAND PRIZE WINNERS

GROUP CATEGORY

"King Baba and the Dustbunnies"
Nancye Garland's Third-Grade Class
Lincoln Elementary School
Kingsport, TN

INDIVIDUAL CATEGORY

"A Puppet Show" by Tesa Brown
Colonial Heights Middle School
Kingsport, TN

PLAYS

First: "King Baba and the Dustbunnies"
Lincoln Elementary
Kingsport, TN
Second: "The Magic Hole"
East Side Elementary
Elizabethton, TN
Third: "Whitebear Whittington"
Lula Elementary
Lula, GA
Honorable Mention: "A Fantasy Play"
Tanglewood Middle School
Greenville, SC

SONGS

First: "Narnia Hills"
Colonial Heights Middle School
Kingsport, TN

CHANTS

First: Grades 2-6
Memorial Elementary
Bluefield, WV

Judges for the oral competition were Dorothy Baird Carpenter, Don Johnson, Ronald Giles, Isabel B. Stanley, Mary Manning and Jeff Gold.

DRAMATIZATIONS

First: Tesa Brown's Puppet Show
Colonial Heights Middle School
Kingsport, TN
Second: Leigh Ann Smith's Recitation
Lula Elementary
Lula, GA
Third: Lizabeth Green's Puppet Show
Colonial Heights Middle School
Kingsport, TN
Honorable Mention: Mary Ellis and Allison Greenwell's Cheer
East Side Elementary
Elizabethton, TN

STORYTELLING

First: Jenny Trivett
Henry Johnson Elementary
Johnson City, TN
Second: Katherine Casey
George Washington Elementary
Kingsport, TN
Third: Ashley Dean
George Washington Elementary
Kingsport, TN
Honorable Mention: Allison Lowery
George Washington Elementary
Kingsport, TN

1989 WINNERS OF THE VISUAL COMPETITION

GRAND PRIZE WINNER

"Hobbit Homes"
Judy Christian's Third-Grade Class
Cherokee Elementary School
Johnson City, TN

DRAWINGS

First: Stuart Stewart
Colonial Heights Middle School
Kingsport, TN
Second: Jason Robinson
Lula Elementary, Lula, GA
Third: Victoria O'Dell, Stephanie Reynolds,
Bobby Swanner and Stephen Boyard
Henry Johnson Elementary
Johnson City, TN
Honorable Mention: Dixie
Valley Forge Elementary
Elizabethton, TN

DOLLS AND PUPPETS

First: Anna Marie Hess
OMEGA Program, Bristol Tenn. Schools
Second: Elizabeth Greene, Colonial Heights
Middle School, Kingsport, TN
Third: Tesa Brown, Colonial Heights Middle
School, Kingsport, TN
Honorable Mention: Carrie Frankenberg and Drew Echols
Lula Elementary, Lula, GA

Judges for the visual competition were Dorothy Baird Carpenter, Mary Manning, Jeff Gold and Robert L. McDonald.

GROUP MODELS

First: "Hobbit Homes"
Judy Christian's third grade
Cherokee Elementary
Johnson City, TN
Second: "Charlotte's Babies"
Ann Fulcher's seventh grade
Hardin Reynolds Memorial School
Critz, VA
Third: "Rat-N-Moleopoly" Board Game"
Sheila Oliver's Fantasy Club
Boiling Springs Junior High
Spartanburg, SC
Honorable Mention: "Journey to Whitebear Games"
Sarah Harris' fourth grade
Lula Elementary, Lula, GA

INDIVIDUAL MODELS

First: Kathryn Kind
OMEGA Program, Bristol Tenn. Schools
Second: Angie Lane
Colonial Heights Middle School
Kingsport, TN
Third: Drew Echols, Heath Free and Kim Morgan
Lula Elementary, Lula, GA
Honorable Mention: Kaycee Anseth
OMEGA Program, Bristol Tenn. Schools

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INDEX

Authors and Titles

Abel's Island 132-33
Adams, Richard 6
The Adventures of Huckleberry Finn 55-61, 62-63, 64-66
Alexander, Lloyd 101-4
Alice's Adventures in Wonderland 16-18, 19, 20
Babbitt, Natalie 101
Barrett, Judith 90-91
Blake, William 11
The Book of Three 101-4
Boston, Lucy M. 105-6
Boy 100
Bunnicula 109-12
Campbell, Joseph 50-51
Carroll, Lewis 16-18, 19, 20, 21
Charlie and the Chocolate Factory 100
Charlotte's Web 24-28, 29, 30-37, 99, 112, 113, 114
Chase, Richard 154, 155, 160, 161
Christmas at the Hollow Tree Inn 149-51
Chronicles of Narnia 5, 70-72, 76-78, 104
Cleary, Beverly 98, 99
Cloudy with a Chance of Meatballs 90-91
Cooper, Susan 6, 100
Dahl, Roald 80-85, 100
The Dark is Rising 6
The Day the Teacher Went Bananas 111
Dominic 115-16, 117
Grahame, Kenneth 12-15, 55, 56-61, 62-63, 64-66, 67, 99, 151
The Grey King 6
The Giving Tree 26
Gulliver's Travels 20, 21
Haley, Gail 157-59, 183
The Hobbit 5, 38-42, 52, 53-54, 74-75, 76-78, 94, 95, 100
Howe, James 109-12
Jack and the Bean Tree 157-59
Jack and the Fire Dragon 157-59
The Jack Tales 154, 155, 160, 161
Jack and the Wonder Beans 157-59
Jeschke, Susan 86-89
Jumanji 100
Lafcadio 92
LeGuin, Ursula 6
Lewis, C. S. 5, 70-72, 76-78, 104
The Lion, the Witch and the Wardrobe 9-11, 53, 71, 72, 73, 99, 100
The Lorax 98
The Lord of the Rings 5, 38-42
The Magic Finger 100
Morgan's Zoo 111
Mouse on a Motorcycle 98, 99
Munch, Robert 107
1984 20, 21-22
Nighty-Nightmare 111-12
Oobleck 98
Orwell, George 20, 21-22

- Paine, Albert Bigelow 149-51
- *The Paper Bag Princess* 107
- *Perfect the Pig* 86-89
- *The Power of Myth* 50-51
- *The Sea Egg* 105-6
- Sendak, Maurice 10, 98
- Seuss, Dr. 98
- *The Silver Cow* 100
- Silverstein, Shel 26, 92
- *The Sneetches* 98
- *Songs of Innocence and of Experience* 11
- Steig, William 115-16, 117, 132-33
- *Stuart Little* 113, 114
- Still, James 157-59
- Swift, Jonathan 20, 21
- *Through the Looking-Glass* 20, 21
- Tolkien, J. R. R. 5, 38-42
- *The Trumpet of the Swan* 108, 113, 114
- *Tuck Everlasting* 101
- Twain, Mark 55-61, 62-63, 64-66
- Van Allsburg, Chris 100
- *A Visit to William Blake's Inn* 11
- *Watership Down* 6
- *Where the Wild Things Are* 10, 98
- White, E. B. 113, 114
- Willard, Nancy 11
- *The Wind in the Willows* 12-15, 55-61, 62-63, 64-66, 67, 99, 151
- *The Witches* 80-85
- *A Wizard of Earthsea* 6
- *The Z Was Zapped* 100

Bibliographies
- Arthurian: non-fiction, 42-43; fiction, 44-45; film, 45-46.
- Fantasy literature: books, 189-93; articles, 193-97; reference materials, 198-99.
- Jack tales 175
- Reading guides 118-20
- Satire 22-23

Crossword puzzles 117, 162, 163, 164, 165, 166

Drama 137-39, 140-48, 149-51

Jack Tales 155-56, 157-59, 160, 162, 163, 164, 165, 166, 167

Jump-Rope Rhymes 37, 46

Games 82-85, 112, 115-16, 160, 161, 167

Poetry
- "An Acrostic" 79
- "The Forest" 67
- "A Hobbit" 52
- "King of the Road" 151
- "The Lion, the Witch and the Wardrobe" 72

"An Ode to the Hobbit" 52
"Sing a Song of Dragons" 8
"Some Pig" 29
"Three Special Friends" 67
"To Sail on a Fantasy Breeze" 121
"Wind in the Willows Song" 67

Riddles
"Riddles in the Dark" 75

Short Fiction
"An Interview with Alice from the Wonderland Gazette" 19
"Back in Time" 131-32
"The Changing Grounds" 126-31
"Fantastic Max and the Space Gypsies" 134
"The Hobbit Hole Cafe Menu" 95
"How the Cricket Got Its Churp" 174
"Jack Does What He's Told" 171
"Jack and the Giant" 172
"Jack and the King" 170
"Jack's Possum" 170
"Jack and the Princess" 172
"Jack and the Three Spiders" 168-69
"Jack's Town" 171
"Julie's Undersea Adventure" 125-26
"King Ba-Ba and the Dustbunnies" 124-25
"The Magic Knife" 172
"The Magic Ruby" 173
"Makeup Life" 134
"Marooned on an Island" 132-33
"The Plant People" 136
"The Princess's Pea" 135

Songs
"Bilbo's Song" 94
"The Narnia Hills" 73